Solomon R. Guggenheim Museum, New York
Thannhauser Collection

From van Gogh to Picasso

From Kandinsky to Pollock

Masterpieces of Modern Art

Bompiani

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Masterpieces of Modern Art

Edited by
Thomas Krens
with
Germano Celant
Lisa Dennison

Bompiani

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Palazzo Grassi reopens with an outstanding exhibition that will bring masterpieces of the Guggenheim Collection in New York to Venice. It should be made clear immediately, however, that this is not just a case of temporarily transferring a permanent collection to a special venue. The New York museum possesses a great many more pieces than will be displayed here, and a careful selection has been made — an arduous task that is also the fruit of exacting criteria.
In this case, Palazzo Grassi has opted to emphasize the Guggenheim's heritage of modern art by drawing on three different sources: the Thannhauser Collection (devoted mainly to works from the late nineteenth and early twentieth century), the Museum's primary collection and a selection of some of the most important works collected by Peggy Guggenheim.
This is not, therefore, a mere transposition of an existing exhibition. Nor have we simply sought to make the American collection more accessible.
Rather than offer a homage to the visitor, the selection carried out by Thomas Krens, Germano Celant, and Lisa Dennison for Palazzo Grassi aims to stimulate deeper knowledge and understanding of modern art.
Modern art is not so easily deciphered. We are still too close in time to identify the fundamental lines and their main works, despite the fact that, more than ever before, critics followed and even invented the movement or movements of this particular artistic expression.
Consequently, this criticism and its outcome are put forward for the scrutiny of the public.
As for the art itself, the exhibition traces its transition from synthetic vision to an analytical vision of the world, and illustrates the gap between the two.
The world in which we are immersed is the world of analysis, of detail, of fragments, in which those who are acquainted with "all the rest" will surely find "all the rest."
The exhibition is therefore not a mere casual representation of trends or single artists. It is a coherent, consistent chapter. It is also necessarily an exhibition composed of allusions.
But life, like history, is always a series of allusions and coordinates, linked by the thread of our civil commitment within civil history, and the kind of cultural commitment we ask of the public in the exhibition.

Feliciano Benvenuti

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Acknowledgements

The spirit of internationalism that has been a guiding principle of The Solomon R. Guggenheim Foundation since its founding in 1937 is reflected in the scope of its collection and the breadth of its exhibition programming. As part of its original commitment to international art of the twentieth century, the Guggenheim Museum has regularly loaned works from its collection to important exhibitions throughout the world and, on rare occasions, it has organized exhibitions drawn from its permanent collection to be sent abroad. None of these activities, however, has ever approached the scale of this presentation at Palazzo Grassi, which includes not only twentieth-century masterpieces from the core of the Guggenheim Foundation's original holdings, but also a selection of some of the finest examples from the Justin K. Thannhauser Collection. These paintings and sculptures, which have never been seen outside the United States since their bequest to the Museum in 1976, include works by such late nineteenth-century masters as van Gogh, Gauguin and Manet as well as important early works by Picasso and Braque. The selections from the Thannhauser Collection provide a perfect prelude to the major currents in twentieth-century art which are at the heart of the Guggenheim legacy. The exhibition is of particular significance to the Guggenheim for two reasons: it represents this Museum's most important collaboration to date in Italy and it signals a new and more ambitious cooperation with Palazzo Grassi that holds great potential for the future. Since 1976, when the Guggenheim Foundation assumed responsibility for the administration of the Peggy Guggenheim Collection in Venice, the Guggenheim has regarded itself as both an Italian and American institution. When construction of its new building in New York forced the temporary closing of the Museum, the first thought of the Board of Trustees was to take advantage of the opportunity to send some of its masterpieces to Italy. The exhibition became a reality when Palazzo Grassi suggested a collaboration on a survey of early twentieth-century art drawn solely from the Guggenheim Collections. Not only will the Guggenheim be able to sustain its international programming with this exhibition, but it will be able to do so in a place that it has fondly and modestly come to regard as its home.

This exhibition is especially indebted to Mrs Hilde Thannhauser, widow of Justin K. Thannhauser, one of the chief benefactors of the Guggenheim Museum. Mrs Thannhauser agreed to the relaxation of travel restrictions — solely for this Venice exhibition — that were placed on the Thannhauser works for their own protection at the time of their bequest to the Guggenheim. Thus the Palazzo Grassi exhibition of Guggenheim masterpieces is a unique event, one that will never again be repeated.

In order to realize an exhibition of this magnitude, we have relied on many individuals in New York and Venice for their interest, support and essential cooperation. We extend our appreciation to the staff of Palazzo Grassi as our collaborators in this endeavor. Palazzo Grassi's program, since its opening in 1986, has made an important contribution not only to the cultural offerings of Venice and Italy, but through its international visitorship has received worldwide recognition.

Projects of this scale and quality cannot be produced without the support and contributions of corporate sponsorship. We are grateful to Johnson & Higgins, New York City, and The Chubb Group of Insurance Companies, Warren, New Jersey, for generously providing additional financial support for the exhibition and to Lufthansa German Airlines, the official carrier for the exhibition in Italy.

The Guggenheim staffs in New York and Venice have wholeheartedly devoted their time and energies over the past year and a half to bring this enterprise to fruition. The project has touched virtually every department in the two Museums, from curatorial to administrative to technical areas. These departments were responsible for the preparation of the works for the exhibition, for organizing the complicated logistics of their travel and installation and for the compilation of the catalogue manuscript. Conservation and research on the works are never ending.

While it is almost impossible to single out individual contributions to such an all-encompassing endeavor, there are certain staff members who were most central to the project. Our thanks are therefore due to our technical staff, headed by Paul Schwartzbaum, Chief Conservator and Assistant Director for Technical Services; Elizabeth Carpenter, Registrar; Scott A. Wixon, Operations Manager; Ani Rivera, Preparator; and David M. Heald, Photographer, as well as to their most capable and diligent staff members. The curatorial and logistical problems posed by this exhibition were skillfully coordinated by Claudia Davida Defendi, Curatorial Assistant. The catalogue was brought to fruition by a dedicated group of writers, whose names appear throughout the catalogue; in addition, special mention is owed to Nancy Spector, Assistant Curator for Research, and editors Carol Fuerstein and Diana Murphy. The administrative organization of the exhibition would not have been possible without the aid of Gail Harrity, Assistant Director for Finance and Administration; Thomas Ramseur, General Counsel; Terrie Henry, Development Consultant; Heidi Olson, Manager of Budget and Planning; and Brooke Burbank, Administrative Coordinator. In Venice, the personal attention and commitment of Philip Rylands, Deputy Director; Claudia Rech, Development and Public Affairs Coordinator; Renata Rossani, Assistant to the Deputy Director; and Sharon Hecker, Administrative Assistant, insured the smooth management of this exhibition in every phase of its planning and execution.
Finally, I owe particular thanks for the assistance of Lisa Dennison, Associate Curator, who cared for the selection of works from the beginning, and Michael Govan, Assistant Director, for contributing to the organization of such a large-scale project. Germano Celant, as curator and critic, provided fresh insight into the collection and its installation and has been a vital link for the Guggenheim between New York and Italy.

I express my sincere thanks to all those who have contributed so essentially to the realization of this important project.

Thomas Krens
Director, The Solomon
R. Guggenheim Foundation

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Thomas Krens
Germano Celant

Preface

Notes on the growth of the collection

As the last decade of the twentieth century begins, the Solomon R. Guggenheim Museum is just over a half-century old. The Solomon R. Guggenheim Foundation, established in 1937 to oversee the Museum in New York, has been operating the Peggy Guggenheim collection in Venice as well for the past fifteen years. In this brief span of time, the Guggenheim has distinguished itself as one of the most extraordinary museums of modern art in the world. Its collection includes numerous masterpieces from the late nineteenth century to the present — by such pre-war masters as Vincent van Gogh, Paul Cézanne, Pablo Picasso, Georges Braque, Vasily Kandinsky, Paul Klee, Kazimir Malevich, Marcel Duchamp, Piet Mondrian, Constantin Brancusi, and Alberto Giacometti; and by such post-war artists as Jackson Pollock, Jean Dubuffet, Robert Rauschenberg, Robert Ryman, Joseph Beuys, Roy Lichtenstein, Mario Merz, Claes Oldenburg, Richard Serra, Dan Flavin, Robert Morris, and Bruce Nauman to name but a few of the important historical figures. The quality, depth and breadth of its collection would suggest that the Museum evolved as the result of a carefully considered and implemented plan of collection development, one that anticipated the major artists and attitudes of the twentieth century with a singular prescience. Yet, while there is no denying the uncommon quality of the overall Guggenheim collection, the manner in which the Museum evolved is remarkable for its lack of a coherent masterplan. It is a testimony to the felicitous nature of collecting and the fortuitous circumstances that brought these magnificent works of art together. Like other museums in the United States and Europe, the special character of the Guggenheim collection at the end of our century is, in fact, a function of the interests and aspirations of a handful of individuals whose personal collections were originally formed in a passionate and often idiosyncratic manner. Their common ground is that these private collections ultimately came under the care and administration of a public institution, which was itself founded on very specific and esoteric principles of early twentieth-century mystical abstraction of an almost romantic nature. The common purpose of both the private collections and the public institution is a profound commitment to the notions of history, cultural stewardship and excellence in the visual arts.

The metamorphosis from private collection to public museum is an extraordinary and necessary transition without which art museums could not exist. Museums perform a vital social function by creating the conditions necessary for a direct encounter with the actual objects of material culture through curatorial presentation, conservation and preservation. Museums are important to society because of the guarantees they provide: they secure for current and future generations an authentic perception and experience of cultural history in a rapidly changing world where the sheer magnitude and flow of visual images threaten to overwhelm the senses; they insure the inherent fragility of works of art against the vicissitudes of taste and the ravages of time. Permanence and excellence, therefore, are important elements of the museological dynamic and are generally reflected in the professional codes of conduct and stewardship that guide the operation of these institutions. But at the very same time that museums must necessarily ground their operations in cautious historical practice, they must be responsive to the notions of radicality and change upon which cultural development is so obviously based. Works of art of "museum quality" are so chosen because of the uniqueness of perception that they have brought to a particular moment in time. In short, a delicate, dynamic balance should be maintained between the classic and the new. The importance of private collections as a bridge to a public trust and to the continued growth and evolution of museum collecting cannot, therefore, be overstated. When a concentrated collection of works of art is initiated for reasons of personal interest or aesthetics on a private level, the first step is taken in a process that can ulti-

mately result in the strengthening of the institution on a public level. The history of the Guggenheim Museum and the exhibition of masterpieces that this catalogue documents offer particular and eloquent testimony to the richness of this process.

Professor Seymour Slive, the renowned art historian and specialist of seventeenth-century Dutch painting, and for many years Director of the Fogg Art Museum at Harvard University, has often remarked that great museum collections are built with the acquisition of great private collections. Implicit in this statement is the notion that the art museum as an institution influenced by administrative and curatorial disposition is not generally in a position to make sweeping commitments to specific artists or attitudes in sufficient depth. As a museum professional, Professor Slive recognizes that museum directors and curators are obligated to be cautious generalists by the nature of their professional responsibility. As trustees of a public trust, they cannot sanction the passionate, often idiosyncratic, and occasionally irrational attachment to individual artists and movements that can result in original collections with great depth and focus. On the contrary, private collectors can acquire works of art without the approval of committees or boards precisely because they are not spending public or institutional funds. As a result, they are able to indulge in their personal visions or take advantage of extraordinary circumstances in which to assemble collections of rare quality that will be vindicated by history and, only years later be capable of entering museum collections. The story of the Guggenheim Museum can be seen as a prime example of the process. It is essentially the story of six great private collections — those of Solomon R. Guggenheim, Justin K. Thannhauser, Karl Nierendorf, Katherine S. Dreier, Peggy Guggenheim, and most recently Count Giuseppe Panza di Biumo — that have been joined together to become one great collection of late nineteenth-century and twentieth-century art with singular breadth and depth. Other than the common thread of outstanding quality in the art they engage, there is little similarity among the development of each of the private collections that now comprise the Guggenheim Museum's holdings. The history of the Guggenheim collection is also a collage of various stories that intertwine with the major events of the twentieth century to produce a series of distinctive and dramatic images: Solomon Guggenheim's fascination with the German baroness Hilla Rebay von Ehrenwiesen; her obsession with the philosophy of Rudolph Steiner and the aesthetics of Vasily Kandinsky; the confiscation of the first great Thannhauser Collection by the Nazis in Berlin and Munich; Peggy Guggenheim's passionate purchase of masterpieces in Paris just days before the arrival of the Nazi armies; her marriage to Max Ernst and her championship of Pollock; the Rebay-Guggenheim collaboration with Frank Lloyd Wright; James Johnson Sweeney's ongoing battle with Wright over the details of the building in New York; and Count Panza di Biumo's Calvinist passion for the minimal art of America in the 1960s. The history of the Guggenheim is plausible only in retrospect. Nothing quite as outlandish could ever have been predicted or planned. Yet the outcome is on display here for all to see — one of the most dazzling collections of modern art in the world, coupled with an ongoing dedication to the understanding, preservation, and display of the major course of twentieth-century cultural history.

Notes on the arrangement of the exhibition

The identity of a museum derives from the configuration of objects that comprise its collection. The objects in the Guggenheim Museum were gathered for the most part through gifts from private collections, beginning with Solomon's own. If the private collector tells a particular subjective history conditioned by private and personal understanding, the museum tends toward a more scientific history, filling gaps in its collection as a whole to provide the fullest and most complete representation of the cultural epoch it attempts to document.

The Guggenheim collection serves as a frame in which the subject of the Modern era emerges in all of its diversity and complexity. While the collection cannot be called "complete" in any scientific sense, it includes a deep and broad assembly of artifacts and masterpieces, from which a consistent yet exceptional thread of modern art can be drawn — "Masterpieces of Modern Art" — that distinctly reflects the products of visual, pictorial and sculptural creativity from the end of the last century to just

after the second World War. The selection and organization of works for Palazzo Grassi has been structured with a philosophy of completeness that maintains at the same time the many and diverse subjective identities that reside within the single collection of the Guggenheim Foundation.

The exhibition in Venice then is divided into two parts. The first consists of a selection of Impressionist and Post-Impressionist works from the Justin K. Thannhauser Collection, including artists Edouard Manet, Edgar Degas, Pierre-Auguste Renoir, Vincent van Gogh, Gauguin, Cézanne and Picasso. Impressionism introduced a new sense of light in painting, capturing for example the reflections of daylight in the *plein air* landscape. In *Before the Mirror*, 1876, Manet uses the canvas as a device like the mirror to play with the idea of reflection in both reality and art. The figure of the woman, her back turned to us, echoes the figure of the viewer in front of the canvas as the mirror echoes the canvas itself. Painted flatly with brushstrokes that connect and collapse any distance between the figure and the mirror, the entire canvas is a mirror of sorts that offers to the viewer's gaze not a reflection of the external world but a complex surface of self-reflection. Art becomes the subject of reflection. These artists abandon their depiction of an exteriority in part to reflect upon the art itself and its role in the future, the modern.

The paintings of Cézanne, van Gogh and Gauguin—with their emphases on the tactility and flatness of the canvas and their concomitant disregard for the rules of Renaissance perspective in depicting nature—provided the basis for most of the innovative ideas and attitudes of twentieth-century art. In van Gogh's and Cézanne's landscapes the viewer is struck more by the concerns of the mind and the senses than of merely an optical representation. Like his predecessors, Picasso makes clear in his early work, represented in the Thannhauser Collection by iconic images such as *Woman Ironing*, 1904, that modern painters rejected a photographic transcription of nature in favor of a more abstract expression of particular thoughts and feelings within the bounded and flat surface of a painting. The pervasive unnatural blue tonality of Picasso's image suggests a climate of sadness and poverty of a certain social condition. In these works, interplay between vision and body, between eye and idea, becomes more complex and less recognizable, demanding greater participation and thought in interpretation from the viewer. Such is the beginning of the modern vision in art.

Picasso's *Woman Ironing* communicates some of the anxiety of a turn-of-the-century culture moving toward a future of an impersonal industrialization that prefigures the most significant revolution in the visual arts of the century: Cubism. The second and larger part of the exhibition, including one hundred twenty-five paintings and sculptures, begins with some of the finest examples of this new style, invented by the Spanish-born Picasso and his Parisian colleague Braque. Cubism offered new possibilities for rendering three-dimensional objects on the two-dimensional picture plane; images are fractured into myriad small facets and are depicted as if seen from several viewpoints simultaneously. The Cubist composition thus poses the problem of communicating not only the concreteness of space and volume, but also the abstraction of time. The exhibition includes seminal Cubist works executed between 1909 and 1913, including Picasso's *Accordionist* and *The Poet*, and Braque's *Piano and Mandola* and *Violin and Palette*. Beside Picasso's and Braque's works are placed major examples by Fernand Léger, Robert Delaunay and Albert Gleizes who extended the vocabulary of Cubism according to their individual sensibilities.

Some of the formal devices of Cubism were also employed by the Russian-born Marc Chagall, who moved from St. Petersberg to Paris in 1910. Chagall, who integrated personal fantasy and narrative elements of Russian folk art with an advanced formal vocabulary indebted to the French, is represented in the Guggenheim collection and the present exhibition by some of the artist's most well-known works, including *Paris Through the Window*, 1913, and *Green Violinist*, 1923-24.

While Cubism represented the new art in Paris, other European centers such as Munich boasted an equally radical but more figurative approach to painting. German Expressionism drew on the work of the Symbolists like van Gogh, linking often extreme emotional sentiments with images of nature characterized by potent and unnatural color, in sharp contrast to the Cubist's tempered almost monochromatic palette. Although most of the major proponents of this movement were Germans such

as Franz Marc, the Russian-born Kandinsky made an important contribution in Munich with his landscapes abstracted into simplified forms and brilliant colors. In the exhibition, Kandinsky's *Blue Mountain*, 1908-09, depicting riders in a fantasy landscape is juxtaposed with Marc's *The Unfortunate Land of Tyrol*, 1913, each embodying the Expressionists' narrative and romantic description of nature. Marc's large *Yellow Cow*, 1911, floating in an intensely colored imaginary setting, typifies the Expressionist's emotional and symbolic mode of expression.

Outside of Paris, the influence of Cubism spread rapidly and artists in France and Germany began to experiment with purely formal painterly concerns of line, color and form. Kandinsky himself has sometimes been credited with the first abstract painting in 1913. In his treatise entitled "On the Spiritual in Art," Kandinsky related abstract painting to music and to human "inner necessity" rather than the external world. His ideas, exemplified in major canvases like *Painting with White Border*, 1913, which represents abstracted impressions and visions of a visit to Moscow, became somewhat of a credo for Hilla Rebay and a guiding light for the Guggenheim collection. Decidedly more abstract and with essential reference to a symbolism of forms is *Several Circles*, 1926, in which the circle represents the totality of the universe as much as the pure abstraction of painting.

The exhibition includes numerous and diverse examples of abstraction in painting and sculpture. Mondrian, who began his career painting romantic Impressionist landscapes and was influenced by his discovery of Cubism, systematically developed a highly abstract language, reducing painting to its simplest elements. In the exhibition, significant works by Mondrian such as *Composition*, 1938-39, can be compared to the more dynamic abstraction of the Constructivist and Suprematist compositions of the Russian avant-garde by El Lissitsky and Malevich, or by the more lyrical compositions of Kandinsky or Swiss painter Klee who taught their methods of abstraction at the Bauhaus in Weimar in the early 1920s. Malevich is represented by an early masterpiece of 1912, *Morning in the Village After Snowstorm*, with figures in a landscape painted in bold color and geometry, as well as by a purely abstract geometrical composition of 1916. A language of abstraction is carried out in sculpture in the work of Rumanian-born Brancusi.

While the thrust of Solomon Guggenheim's collection was abstract painting, the Guggenheim collection now includes numerous masterpieces of more figurative modern painting, including Henri Matisse's beautiful *Italian Woman*, 1916, and the famous *Nude*, 1917, by Italian artist Amedeo Modigliani, purchased by Solomon himself in 1938.

Not clearly either figurative or abstract, Italian Futurism is represented by Gino Severini with *Red Cross Train Passing a Village*, 1915, and Balla with *Abstract Speed + Sound*, 1913-14. The metaphysical is sensed in Giorgio di Chirico's *The Nostalgia of the Poet*, 1914, which incorporates all of the enigmatic elements of his pictorial discourse: the torso with dark sunglasses, the fish, the mannequin and the magical symbol of the obelisk. The elements and objects feed on each other, continuing in infinite associations but not divulging any single interpretation, leaving open the mystery of the painting.

Dada is anticipated by the masterpiece of Duchamp, *Nude (Study), Sad Young Man on a Train*, 1911-12, that the artist identifies as a self-portrait, and is also an earlier version of the illustrious *Nude Descending a Staircase No. 2*, 1912. Francis Picabia's *Very Rare Picture on the Earth*, 1915, attests to the Dada interest in the mechanical ideal, that ironic substitute for the human being.

The final segment of the installation focuses on Surrealism, the Freudian-inspired alternative to abstraction. While Solomon Guggenheim, with Rebay's assistance, championed abstract painting, his flamboyant niece Peggy Guggenheim equally cherished the Surrealists. The inquietude of Surrealist painting congeals on canvas the dreamlike and the unreal — where the world of the profound and unknown unconscious is given reality. In the *Antipope*, 1941-42, the artist Max Ernst portrays himself as courted and fondled by feathery female figures. Yet if Ernst speaks of his situation between desire and reality, Joan Miró, in *The Tilled Field*, 1923-24, speaks of an entire surreal universe. His poetic vision unites disparate and contrasting elements that could never coexist in reality. In one passage of the painting an eye and an ear are

isolated, moving among animals from a medieval painting of Hieronymus Bosch and other fragments of reality: a newspaper, a snail and a pine tree.
Close to the painting of Miró is a Surrealism made concrete in sculptural and biomorphic forms such as Jean Arp's sculptural relief *Constellation with Five White Forms and Two Black, Variation III*, 1932. Alexander Calder assembles found objects and other materials with wire and string that recombine themselves by way of movement (from which the term *mobile* derives) while Giacometti undertakes work on the incorporeal. The artist intends to communicate the essential value of the interiority of the individual that emerges when the body dematerializes.
Combining an interest in the innovative formal possibilities of Picasso's Cubism with the dreamlike psychology of Surrealism, American painter Jackson Pollock in the 1940s developed a style that was as original and influential to the art of the second half of the twentieth century as Cézanne's or Picasso's had been to the first half. Pollock's expressive procedure of pouring color directly from the paint cans and tubes aspired to eliminate, in the dialogue between painting and the artist, any intellectual mediation, bearing testimony only to gesture. Five works by Pollock in the Guggenheim collection conclude the Palazzo Grassi presentation, including *Enchanted Forest*, 1947. Recalling the sensation of Manet's *Before the Mirror*, Pollock's tall canvas is transformed literally into a mirror, reproducing not an external image but an entirely abstract reflection of an interior psychology.

Many will recall, no doubt, those paintings by the eighteenth-century artist Pannini portraying picture galleries that make your head spin: canvases cramming the high walls of great baroque rooms, between antique columns, beneath coffered ceilings. The paintings seem almost crushed by capitals and cornices, in spaces punctuated with sculptures. Pictures are hung in long rows, one above the other, until they resemble a huge series of comic strips. There are more pictures on the floor, stacked up or propped against something. Through this nightmare orgy, we see the collector advance, in the scarlet robes of a cardinal, and it is hard to say whether he is more proud or bewildered by the havoc he has wreaked. For not one of these paintings can be seen for itself, and what emerges from the assemblage is only a kind of deafening visual cacophony, the triumph of the collector's greed.

Padre Kircher's museum at the Collegio Romano (long defunct) must have been more or less similar, perhaps the most delirious example of *Wunderkammer*, or collection of marvels, where the archaeological find, the exotic *trouvaille*, the unheard-of monstrosity, the unicorn's horn, the embalmed phoenix, all jumbled together, gave the erudite, impassioned collection that sense of vertiginous instability, of uneasy asymmetry that characterized the century of Wonders.

Pannini's paintings depict, perhaps not with art, but surely with artful verisimilitude, the taste that has always, from antiquity to our own times, been one aspect of the great collectors: that for possession, for accumulation. The collector concealed in order to possess and possessed in order to conceal. The ancient collection achieved the same effect that the Sunday edition of *The New York Times* achieves now; since it tells you everything and informs you about everything, in hundreds of pages, a week is not enough time to read it.

The works in a princely collection were amassed like economic assets or like objects of worship. The fetishistic worship of quantity prevailed over taste. The collector became a bit like the sexual athlete (or to put it more politely, the playboy), who has no interest in a profound emotional relationship but wants instead to compile lists of human beings who somehow, absently, have been his.

The aristocratic collector appropriated for himself, sometimes through money, sometimes through theft, objects that no one else would then be able to see. But though the bourgeois museum came into existence to give the public access to private collections, it commits the same sin of fetishism and suffers the same compulsion to accumulate. In this respect the museum infects its visitor with the collector's disease: it incites him to an equally fetishistic, frenzied possession, even if it is only visual and transitory. In a museum all the works can (must) be "seen" or "looked at," but none is truly "enjoyed." The visitors are turned into furious lemmings: blindly trampling one another along the obligatory route between entrance and exit, they perform a double, ritual sacrifice, killing themselves as lovers of art and killing the works of art they claim to love.

The true art enthusiast knows all this; in fact, when he visits a museum, he goes to revisit or to discover no more than one or two pictures at a time; if he then looks at them with the passion and the attention they demand, afterward he will be too exhausted to look at any others. And this is why the most admirable museums are those complemented with bar, garden, shop. These are not, as many fanciers of the museum-as-grave still believe, concessions to the consumer society, but devices that allow a rest, an interruption; they give longer visits a suitable pace, a critical rhythm, and they attenuate the scoptophilia, the insane voyeurism, that a museum may occasionally encourage.

Contemporary museum theory has found new ways "to show" and not to "hide" a museum's treasures, by creating special shows on a single theme, by inventing different itineraries that allow choices and exclusions. In a good museum you must be able

to go and look slowly, and decide what you do not want to look at. The Guggenheim, for example, with its spiral structure, imposes a ascent, a pleasant initiation where the ramp controls the pace of your progress and does not allow furious speed.

But if many contemporary museums have resolved the problems familiar from the old picture galleries and sculpture collections, they still suffer from a limitation that is inherent in every form of collection. The work of art is housed in a privileged place, available only to two categories of people: local residents, who as a rule ignore it, and tourists, forced by lack of time to make raids lasting a few hours at most. This limitation is intrinsic to the very uniqueness of the works displayed.

For this reason, some time ago the great architect Konrad Wachsmann proposed an itinerant museum, a great traveling container, a sort of circus tent, on whose walls the latest and most sensitive equipment would project slides of art works in their actual dimensions. In this way, in the course of a week, the public of a provincial city would be able to admire the greatest masterpieces of the Louvre or the Hermitage. The pictures would be reproductions, true, but better a reproduction than nothing, and for that matter the Museum of Metaphysical Painting in Ferrara, which has only slides, proves that, if the historical and didactic itinerary is well organized and the finest technical means are employed, the visitor can comprehend and enjoy works reproduced at an acceptable level of fidelity. After all, generations of listeners discovered and enjoyed the musical masterpieces of every age through recordings or in amateur performances that we today would consider unacceptable. (But it is even possible that many of those listeners understood Bach, Beethoven or Verdi better than those who today can go to La Scala or to Carnegie Hall, or can afford compact disks.)

In recent years, however, thanks to improved transportation and to advanced techniques of packing and crating, we have witnessed a new phenomenon: it is the museum itself, with its genuine works of art, that travels. In the course of the coming decades, this development will bring about a profound change for all in the field of art education.

I do not mean to exhibit a facile optimism, or to deny that this phenomenon, too, has some troubling features: increased tourism impels crowds to visit the cities of art savagely, and the multiplication of traveling exhibitions in cities of art cannot alleviate this trend, but rather encourages it.

But this is another problem, one of the most worrying contradictions of our century. Critics, historians, educators, enlightened politicians, all have always hoped that works of art would not be at the disposal of a few fortunate owners or a few rich gentlemen and ladies who could allow themselves the luxury of an art journey in the country where the lemons bloom, to cultivate their Stendhal syndrome. At the moment when the democratic dream of art for all is coming true, we realize that all are too many, and that the masses can endanger the health of the cities of art and of the works that they house and display.

There are no easy solutions for this problem, but we might note that the traveling museum and the temporary exhibition to some extent sift their audience not according to social rank but according to motivation. My hope is that these temporary exhibitions may increasingly be held not in cities already rich in tourist attractions but in more remote localities, still to be discovered and appreciated. Then art will truly have come out of the museums, and the museums will have come out of themselves.

Thomas Krens

The Genesis of a Museum: the Guggenheim Legacy

When the Solomon R. Guggenheim Museum inaugurated its famed Frank Lloyd Wright building in 1959, the museum itself was already twenty years old and the collection was more than thirty years in the making. What originated as a private accumulation of some of the finest examples of twentieth-century European avant-garde painting emerged over the years as a professional institution devoted to the edification and education of an increasingly art-aware public. Unlike other museums founded in New York at roughly the same time — the Whitney Museum of American Art, distinguished by its national parameters, and The Museum of Modern Art, notable for its encyclopedic approach to the history of modernist culture — the Guggenheim was initially committed to one specific aesthetic vision: non-objectivity in art. Articulated by its founder Hilla Rebay, epitomized visually by the painter Vasily Kandinsky and endowed by Solomon R. Guggenheim, this collective vision of pure painterly abstraction served as the catalyst for a remarkable, though idiosyncratic, assemblage of canvases and works on paper.

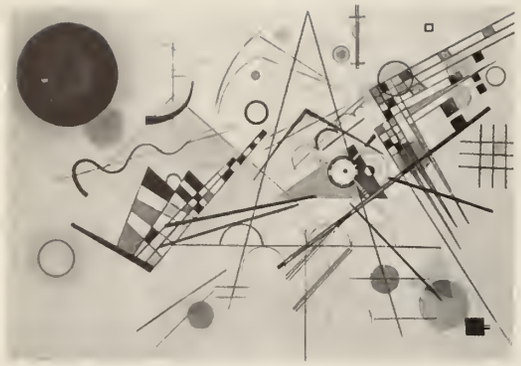
The founder of the museum that bears his name, Solomon R. Guggenheim was born into a large, affluent family of Swiss origin which amassed its fortune in American mining during the nineteenth century. In the manner of the educated, prosperous elite, Guggenheim and his wife Irene Rothschild were brought up in a tradition of philanthropy and connoisseurship, and became enthusiastic patrons of the arts, accumulating a collection of old-master paintings, including Flemish panel pieces, American landscapes and French Barbizon canvases as well as Audubon prints and Oriental manuscript illuminations. Although fashioned after exemplary American art collections assembled by such entrepreneurs as Henry Frick and J. P. Morgan, Guggenheim's acquisitions decisions suffered from his lack of expertise, a rather undefined personal taste, and his relatively late entry into a highly competitive market. The tenor of Guggenheim's patronage shifted dramatically, however, in 1927 when he first encountered the young German baroness Hilla Rebay von Ehrenwiesen, who introduced him to the most experimental trends in contemporary European painting. The daughter of a Prussian military officer who was also a gifted woodworker and painter, Hilla Rebay studied art and music at an early age. Though extremely talented as a portrait painter, Rebay eventually gravitated toward the most radical tendencies in European art. The Dada artist, Jean Arp, Rebay's suitor from 1915 until 1917, initiated her into the avant-garde art world. For instance, he presented her with a copy of Kandinsky's treatise *Über das Geistige in der Kunst (On the Spiritual in Art)* for Christmas of 1916 and during that year introduced her to Herwarth Walden, owner of the Berlin Gallery Der Sturm, where she exhibited her paintings in 1917. Impressed by the artists with whom she exhibited at Der Sturm, including Robert Delaunay, Albert Gleizes, Kandinsky and, most significantly, her longtime confidant and lover Rudolf Bauer, Rebay embraced the idea of non-objectivity in art as both a style and an aesthetic philosophy. Differentiating between abstraction as an aesthetic derivation of forms found in the empirical world and non-objectivity as pure artistic invention, Rebay devoted herself to the latter, believing it was infused with a mystical essence. Her own studies, at the age of fourteen, with Rudolf Steiner in the esoteric religion of theosophy laid the foundation for her life-long pursuit of the spiritual in art.

The word "non-objective" is Rebay's translation of the German term "*gegenstandlos*," which means, literally, "without object." Used in Kandinsky's theoretical writings and most frequently in Bauer's correspondence with Rebay, the term came to signify for her a unity of the highest aesthetic and spiritual principles. "Never before in the history of the world," wrote Rebay years after she first formulated her artistic mission, "has there been a greater step forward from the materialistic to the spiritual than from objectivity to non-objectivity in painting. Because it is our destiny to be

creative and our fate to become spiritual, humanity will come to develop and enjoy greater intuitive power through creations of great art, the glorious masterpieces of non-objectivity."[1]

Rebay's goal upon moving to America in 1927 was to establish a collection of non-objective art. Commissioned to paint Solomon R. Guggenheim's portrait that same year, Rebay began a crusade to promote the art in which she so profoundly believed. Motivated by Rebay's impassioned commitment and lured, perhaps, by the thought of pioneering in a relatively untouched area of collecting, Guggenheim began to systematically purchase works of non-objective artists in 1929.

During the spring of 1929, the Guggenheims accompanied Rebay on a European tour. Introduced to Kandinsky in his Dessau studio, Guggenheim purchased an important oil painting, *Composition 8*, 1923, the first of more than 150 works by the artist to enter the collection throughout the years. Even though Bauer held a privileged position in Rebay's vision of non-objective art — she arranged for Guggenheim to entirely subsidize Bauer's production, providing a monthly income in return for paintings — it was the presence of Kandinsky's work that ultimately defined the tenor of the collection.



18 Vasily Kandinsky, *Composition 8*
July 1923

Russian-born Vasily Kandinsky is associated with the earliest formulation of pure non-mimetic painting. The artist's color-infused canvases of dynamically converging and contrasting forms demonstrate his philosophy of abstraction, which is defined in hist most widely read theoretical writings: *Über das Geistige in der Kunst*, 1911, and *Punkt und Linie zu Fläche (Point and Line to Plane)*, 1926. Inspired by the theosophical teachings of Rudolf Steiner (as was Rebay), Symbolism and its Romantic antecedents, the intense and direct new visions of the French Fauves and German Expressionists, as well as by the atonal music of Arnold Schönberg, Kandinsky developed a painting technique that, he professed, resonated with spiritual harmony. Comparing colors to musical tones and shapes to specific emotional states, he devised a formal vocabulary expressive of what he termed the artist's "inner necessity." While it has since been proven by scholars that Kandinsky's seemingly non-mimetic forms were actually abstracted from models drawn from literature or biological phenomena, his written proclamations and evocative canvases convinced Hilla Rebay that his work exemplified her own goals as a painter and curator devoted to non-objectivity.

In addition to the work of Kandinsky and Bauer, early acquisitions included paintings by László Moholy-Nagy, Fernand Léger, Delaunay, Gleizes, Marc Chagall and Amedeo Modigliani. Soon the walls of Guggenheim's suite at the Plaza Hotel were covered to capacity with the new collection. Inevitably, his thoughts turned toward the possibility of publicly exhibiting the work and in 1937 he established The Solomon R. Guggenheim Foundation for "promotion and encouragement and education in art and the enlightenment of the public."[2] With the Foundation incorporated, Guggenheim envisioned the construction of a museum designed to house the ever-increasing collection. Seizing upon his intentions, Hilla Rebay immediately began to plan how best to realize their dream. Her correspondence from the 1930s is filled with proposals to erect a "museum-temple" of non-objective art. Schemes included an exhibition hall at Rockefeller Center to be designed by Frederick Kiesler and Edmund Körner; a relocation to Charleston, South Carolina, where Guggenheim owned an estate; and a debut at the 1939 New York World's Fair in a specially fabricated circular pavilion. Finally, in 1939, Guggenheim rented a former automobile showroom on East 54th Street which Rebay transformed, with the assistance of architect William Muschenheim, into a functioning, temporary exhibition space named The Museum of Non-Objective Painting. Only the purest examples of non-objective art were shown in the new museum; abstract or representational works by artists considered precursors — also included in the collection by this time — remained at Guggenheim's Plaza suite. Rebay, assuming the position of the Museum's first Director, decorated the gallery walls with pleated gray velour and covered the floors with thick gray carpeting. The plush velvet-upholstered seats, subtle indirect lighting, recorded music by Chopin and Bach and the odor of incense wafting through the rooms created an atmosphere designed to spiritually enlighten as well as aesthetically entertain. The Museum was a great success, attracting many young American abstract painters, whom Rebay welcomed and supported and whose work she eventually exhibited.

Irene Guggenheim, Vasily Kandinsky, Hilla Rebay and Solomon R. Guggenheim at Kandinsky residence at the Bauhaus, Dessau, Summer, 1930

Museum of Non-Objective Painting
24 East 54th Street

A woman of formidable energy and determination, Rebay instituted a series of traveling loan exhibitions devoted to Guggenheim's collection while simultaneously organizing shows in the East 54th Street space. For each of the loan exhibitions held at the Gibbes Art Gallery, Charleston (March 1 - April 12, 1936), The Philadelphia Art Alliance (February 8-28, 1937), and The Baltimore Museum of Art (January 6-29, 1939), the Foundation published an illustrated catalogue with didactic essays by Rebay on the principles and goals of non-objectivity. Her texts reveal an obsession with the metaphysical and an implicit belief in the teleological progression of history and culture. Although Rebay's proclamations may sound naive today, her reflections on this particular strain of modernist thought remain a remarkable document of the period.

In 1943, to meet the demands of the by-then flourishing Museum of Non-Objective Painting, Hilla Rebay initiated her campaign to build a permanent structure to accommodate the Guggenheim collection and the activities of the Foundation. It took little time for her (apparently with the assistance of Irene Guggenheim) to select the renowned American architect Frank Lloyd Wright for the project. When she saw an exhibition of Wright's work in Berlin in 1910 and read his published writings, Rebay discovered a kindred spirit in matters of art and its presentation. Wright's description of organic architecture recalls the art for which Rebay proselytized — a regenerative art full of moral and utopian implications that seemed to materialize as a direct expression of its creator's soul: "Out of the ground into the light — yes! Not only must the building so proceed, but we cannot have an organic architecture unless we achieve an organic society!... We who love architecture and recognize it as the great sense of structure in whatever is — music, painting, sculpture, or life itself — we must somehow act as intermediaries — maybe missionaries."[3]

In her first letter to the architect, Rebay appealed to his powerful aesthetic sensibility and determination to design integrated, organic environments: "Could you ever come to New York and discuss with me a building for our collection of non-objective paintings. I feel that each of these great masterpieces should be organized into space and only you, so it seems to me, would test the possibilities to do so. I do not think these paintings are easel paintings. They are order creating order and are sensitive (corrective even) to space.... I need a fighter, a lover of space, an originator, a tester and a wise man.... I want a temple of spirit — a monument! And your help to make it possible...."[4]

This initial contact marked the beginning of a frequent and impassioned correspondence between Wright and Rebay that endured until the architect's death in 1959, the year the building was finally completed. Their scores of letters disclose both correspondents' unique philosophical musings on art and architecture in addition to documenting the myriad changes in conception, design and construction that the Museum underwent during its sixteen-year-long period of realization.

Immediately after the contract between Frank Lloyd Wright and the Foundation was signed in June 1943, the architect embarked on an investigation of possible sites for the new structure, believing that its form and composition depended upon its physical environment. Locations considered for the Museum included a wooded plot overlooking the Hudson River in Riverdale, the Bronx; a portion of land on West 54th Street adjacent to The Museum of Modern Art; and an entire block on East 37th Street and Madison Avenue. By 1944 plans for a spiral-shaped building — a motif first prefigured in Wright's 1924 design for the Gordon Strong Planetarium in Maryland and later realized in the V. C. Morris store in San Francisco — had begun to emerge. "A museum," he explained in a letter to Rebay, "should be one extended expansive well proportioned floor space from bottom to top.... No stops anywhere."[5] In the meantime, the Foundation acquired land on Fifth Avenue between East 88th and East 89th streets, then occupied by a six-story mansion. The collection was housed and exhibited there from 1947 to 1956, when construction of the new building began and it was relocated once again, to 7 East 72nd Street. Rebay retained the same shrinelike atmosphere that had prevailed on East 54th Street in the new quarters on Fifth Avenue: Bauers and Kandinskys in heavy gilded frames were hung on gray fabric-covered walls. The close proximity of the canvases to the floor — an installation technique resulting from Rebay's contention that paintings hung low encouraged

Installation view, "In Memory of Vasily Kandinsky" exhibition, Museum of Non-Objective Painting, 24 East 54th Street, 1945

Museum of Non-Objective Painting
1071 Fifth Avenue
ca 1948

physical as well as spiritual experiences — invited the following criticism from the *Saturday Review*: "...only flies, alight on the carpets, can have seen... [the canvases] properly."[6]

In 1945 Wright completed the first scale plexiglass model for what he designated as "The Modern Gallery." This model unveiled the building's innovative and radical structural design, an architectural strategy that negated the elaborate, labored ambience of the converted Fifth Avenue mansion. Conceived as one continuous, curvilinear, poured-concrete ramp spiraling upward almost one hundred feet to a glass skylight, Wright's museum redefined the possibilities for exhibition space. Intimate, nichelike bays situated along the entire length of the ramp provide the primary areas for display. Set into a low rectangular base in conformity with New York's rigid grid system, the grand cantilevered spiral is attached to a smaller circular service structure, which, known as the Monitor Building, was originally intended as a residence for Rebay. The circle resounds as a leitmotif throughout the complex, appearing as a subtle decorative element in the window grills, the terrazzo floors and exterior pavement, as well as in structural elements such as the elevator shaft. The very center of the Museum is a cylindrical void, which allows for dramatic views across the space. From any vantage point, visitors can glimpse where they are going and whence they came, and they can see and re-see paintings as they stroll down the ramp. Early designs for the Museum reveal Wright's inspiration for the structure: the towering spiral represents his curvilinear interpretation of ancient Mesopotamian ziggurats, which were sites of prayer. Perhaps he selected this shape in deference to Rebay's request for a "temple to non-objectivity." The social ambience of Wright's building must be stressed, however. While Rebay and Wright often discussed the Museum as a subdued place for contemplation, the architect also conceived of it as a place for public engagement. The open pass-through driveway, circling ramps, garden retreats, absence of partitions, the café and underground auditorium encouraged the continuous flow of people. In contrast to the environment in the white, static cube of the conventional modern museum architecture, the emphasis is on fluidity, motion and perpetually changing vistas.

In 1946, when construction of the new building seemed imminent, an exterior and interior model was presented to members of the press. *Life* magazine published a two-page spread featuring photographs of Wright's model, which was complete with electrical wiring and a mock exhibition. Captioned "New Art Museum Will Be New York's Strangest Building," the article made the cylindrical structure famous — or perhaps infamous — well before it was built. In fact, Wright received a proposal from Philip Johnson, Director of the Department of Architecture and Design at The Museum of Modern Art and himself an architect, in 1952 stating: "The Museum of Modern Art would like very much to formalize our greeting to your museum by giving a one-person show to your design.... It would be of greatest interest to the public, and it seems to us that it would also help the Guggenheim Foundation to a good publicity send-off."[7]

Though Wright agreed, the exhibition never took place and the public had to wait seven more years before construction was completed. Several factors contributed to prolonging the project, including two alterations in the site itself. As the corner lots of 89th and 88th streets were acquired (in 1948 and 1951, respectively), Wright made major revisions in the plans for the building, though the spiral form remained a constant. When Solomon Guggenheim — who intentionally delayed building because of postwar inflation — died in 1949, construction was further postponed until a new administration was in place in the Museum. Encountering resistance from the Museum's Trustees to support the unprecedented and increasingly expensive building project, Wright astutely suggested it be reconceived as a memorial to Solomon R. Guggenheim. In 1952 the name of the institution was officially changed to the Solomon R. Guggenheim Museum.

The modification in name from the Museum of Non-Objective Painting, which indicated a strictly circumscribed aesthetic scope, to the more neutral, yet commemorative, Solomon R. Guggenheim Museum reflects certain institutional revisions that occurred around the time of its benefactor's death. In 1948, the Museum purchased the entire estate of Karl Nierendorf, a New York art dealer who specialized in German

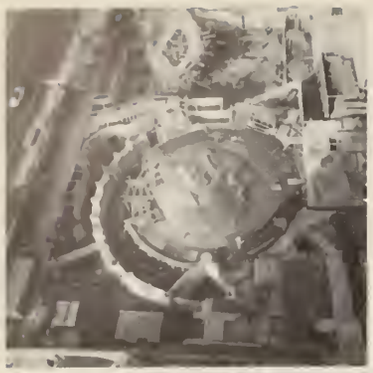
painting. This acquisition enriched the collection by some 730 objects, including eighteen Kandinskys, one hundred ten Klees, six Chagalls and twenty-four Feiningers. Perhaps more importantly for the future of the institution, Nierendorf's holdings expanded the scope of the Museum's focus by the inclusion of many major Expressionist and Surrealist works, particularly notable among the former Oskar Kokoschka's historic *Knight Errant*.

During the early 1950s, the Museum was widely criticized for the limited scope of its programming. Though Hilla Rebay had always been receptive to and supportive of young, emerging artists, her criterion of non-objectivity was construed by many as too biased and restrictive. In 1951 Aline Louchheim (later Aline Saarinen), the art critic for *The New York Times*, questioned whether the Museum was "justifying its tax-free status as an educational museum," and described the institution as "an esoteric, occult place in which a mystic language was spoken."[8] In response to such serious remonstrations, Harry F. Guggenheim, then President of the Foundation, issued a statement announcing revised exhibition programming that would include "objective" examples of modern art.[9] Realizing that no true shift in exhibition policy could occur with Rebay still in charge of the Museum, the Trustees requested her resignation, which they received in March of 1952. Seven months later it was announced that James Johnson Sweeney had accepted the position she had vacated. Formerly Director of the Department of Painting and Sculpture at The Museum of Modern Art, Sweeney approached his new curatorial and directorial role with a broader sensibility than Rebay, augmenting the collection with works that encompassed more aspects of modern art than the non-objective. Attempting to fill serious gaps in the collection — such as the almost complete absence of sculpture, which Rebay did not admit due to its "corporeality" — he instituted an aggressive acquisition program. Before Sweeney resigned in 1960, eleven Brancusis, three Archipenkos, seven Calders, bronzes by Max Ernst and Alberto Giacometti, as well as other major works, such as Paul Cézanne's *Man with Crossed Arms* and seminal Abstract Expressionist paintings by Jackson Pollock, Franz Kline and Willem de Kooning, were acquired. In addition to Sweeney's purchases the Museum received a bequest from the Estate of Katherine S. Dreier who, along with Marcel Duchamp, had founded the Société Anonyme. Most important among the twenty-eight works of art donated by the Dreier Estate in 1953 were Brancusi's *Little French Girl*, 1914-18, an Archipenko bronze, 1919, Mondrian's *Composition*, 1929, an untitled Gris still life, 1916, and three Schwitters collages dating from the early 1920s.

Frank Lloyd Wright, Hilla Rebay and Solomon R. Guggenheim with the model of the museum, 1945

Sweeney's revision of acquisition policies was symptomatic of the dramatic institutional changes that he initiated upon assuming directorship of the Museum. Ten members of Hilla Rebay's staff were terminated on his first day of work.[10] In the spirit of professionalism, Sweeney hired a registrar, initiated a conservation program, established a photography department, and expanded the library. He redecorated the exhibition spaces in the mansion, dispensing with the plush, curtained walls in favor of clean, white surfaces, and displayed the paintings without their customary heavy gold or ornate wood frames. Sweeney also rescued the many "objective" masterworks languishing in storage or hidden away in Guggenheim's Plaza suite, highlighting them in a series of *Selections* exhibitions during his early tenure. Interspersed with the collection-oriented exhibitions were critically acclaimed loan shows assembled at the Museum by Sweeney, such as the first large-scale American exhibition of Robert Delaunay's oeuvre, the first retrospective of Brancusi's sculpture and the first comprehensive museum analysis of Giacometti's work, all held in 1955. Sweeney also instituted a program of exhibitions of important but not excessively valuable works, which were lent for periods of six to nine months to various small American museums and university galleries that lacked resources in modern art; this practice was elaborated upon and fully realized during the 1980s through the Guggenheim's Collection Sharing Program.

When asked by the *The New York Times* how he equated his revised policies with Solomon R. Guggenheim's innovative but narrowly focused vision, Sweeney replied that he found "non-objective a linguistic confusion." "More importantly," stated the *Times* article, "he believes the significance of the great works in the collection lies in their fundamental aesthetic values, not in the fact they fit into a verbal category."[11]



The Solomon R. Guggenheim Museum
Under construction, ca. 1956

ca. 1957-58

ca. 1958-59

Sweeney's installation technique corresponded to his emphasis on formal and, hence, visual correlations among works of art, as opposed to thematic or conceptual subdivisions. He did not, for instance, employ didactic wall labels, believing that aesthetic objects are self-explanatory, experiential entities. "When you install pictures so that visual and not intellectual focal points are contrasted, thinking of space relationships and tensions between objects," he once explained, "these relationships and contrasts bring out criticism, which is more important than chronological or historical data."[12]

It was in the area of installation design that Sweeney disagreed most profoundly with Frank Lloyd Wright's plans for the new museum building. Initially, Sweeney's pragmatic attitude toward the museum environment ran counter to Wright's conception of the institution as a haven for contemplation, relaxation and artistic experimentation. Their correspondence records often bitter conflicts over specific architectural details as well as each man's thoughts concerning the role of the Museum. Fortunately for Wright, he found an advocate in Harry Guggenheim and his wife Alicia, who remained committed to Solomon Guggenheim's and Rebay's vision for the new structure even though they supported critical policy changes. When Sweeney repeatedly demanded more space for administrative offices as well as areas for conservation, preparation and photography — all requisites for the modern, professional art institution — Wright attempted to accommodate his requests. But he would not condone the Director's rejection of his designs for natural lighting and gently sloping display walls and for the color scheme he specified. Convinced that Sweeney would not abide by his plans for the interior of the Museum, Wright prepared a series of perspective drawings illustrating sample exhibitions. Entitled *Reception, The Watercolor Society, The Average — Sculpture and Painting, The Middle of the Road* and *The Masterpiece*, the drawings offered a graphic tour through the Museum's interior as Wright envisioned it. The architect distributed copies of this series, along with an essay called "The Solomon R. Guggenheim Museum: An Experiment in the Third Dimension," to the Trustees and to various architecture journals as testimony to his intentions. Wright favored natural light which, according to his design, would flow in from above through the glass dome and from behind the paintings through a narrow glass band running along the exterior wall of the spiral. He also wanted to include mirrors on the web walls in the bays to catch and refract incoming light, which would act as a kind of natural spotlight. Artificial illumination would be available in the event of poor weather and for evening viewing. Defending his lighting scheme in a 1955 letter to Sweeney, Wright wrote in his usual flamboyant manner: "The strength of the Guggenheim, as you know, is as a space in which to view the painter's creation truthfully, that is to say *honestly*, in the varying light as seen by the painter himself and in which it was born to be seen.... A humanist must believe that any picture in a fixed light is only a 'fixed' picture! If this fixation be ideal, then see death as the ideal state for man. The morgue!"[13]

Wright's plan for the installation of paintings along the spiral ramp is evident in his perspective drawings: the canvases, supported by the slanted base of the gently sloping rear walls, were intended to tilt slightly backward, as if on easels. Wright believed that their proximity to the viewer would sustain the human scale he was attempting to secure in the building. Sweeney and the Trustees thought this design would subjugate the paintings to the architectural scheme and wanted, instead, to "float" the canvases perpendicular to the floor by means of support rods projecting from the walls. In an attempt once again to justify his intentions, Wright explained to Harry Guggenheim that he conceived of "the building and the painting as one uninterrupted, beautiful symphony such as never existed in the world of Art before."[14] The theoretical battle with Sweeney and the administration continued over the choice of color for the interior. Though Wright envisioned the interior walls painted in soft ivory tones, Sweeney favored bright white, much to the architect's dismay. Employing his persuasive, dramatic writing style, Wright pronounced his thoughts on the subject: "White, itself the loudest color of all, is the sum of all colors. If activated by strong light it is to color like a corpse. To use it as a forcing-ground for a delicate painting would be like taking high C in music as a background for orchestral tonality. Easy to see this as ruinous in music — if one is not deaf. If not color blind,

Frank Lloyd Wright in the Solomon R. Guggenheim Museum (Photo William H. Short)

whitewashed environment is just as ruinous to the sensitive color sense of painting. Background becomes foreground! Therefore in violation of the balance of the values of almost any color-composition the corpse takes over. But soft ivory is... sympathetically self-effacing instead of competitive...."[15]

Such disputes continued, with Wright formulating increasingly eloquent explications of design and theory, virtually until his death in April 1959, six months before the Museum opened to the public.

Despite the antagonistic relationship between Sweeney and the architect, in 1953 the Museum hosted an international touring exhibition devoted to Wright's achievements. Presented in a 7,300 square-foot pavilion erected by Wright — as an example of a Usonian House, designed as an easily assembled, cost-efficient dwelling — the show revealed the great diversity of the buildings and projects he completed during his sixty-year career. Included in the exhibition was a model of the Guggenheim Museum, which, when examined in the context of Wright's rich oeuvre, stirred public interest in the projected structure. According to a contemporaneous *New York Times* article, the exhibition attracted 80,241 visitors in fifty-two days. "The Guggenheim," claimed Aline B. Saarinen, "has put Eighty-ninth Street and Fifth Avenue on the map as — at least for this season — the liveliest museum of modern art in the United States."[16]

When Wright's Museum building opened to the public on October 21, 1959, enormous crowds of people lined up to experience the architecture and to see the impressive inaugural exhibition of highlights from the Guggenheim collection. Newspaper accounts at the time reported an attendance on opening day of some three thousand people. Although generally favorable, opinions on the structure were restrained. While extolling the building as a sculptural masterpiece, art critics voiced concern for the integrity of the art object within such an overwhelming architectural environment. On one extreme, Emily Genauer pronounced in *Architectural Forum* that the Museum "has turned out to be the most beautiful building in America... never for a minute dominating the pictures being shown...;" while on the other, Ada Louise Huxtable wrote in *The New York Times* that the structure is "less a museum than it is a monument to Frank Lloyd Wright."[17] The fact that Wright began referring to the building during the last few years of construction as the "Archemuseum," an appellation that caused considerable alarm among the trustees, only served to justify the critics' apprehension. Over the years, however, artists and curators have found the distinctive space a welcome challenge. As Wright intended, the self-enclosed structure composed of pure, curving lines has offered new possibilities for installations, exhibitions and the contemplation of art.

Shortly after the Museum opened, James Johnson Sweeney resigned as Director, and in 1961 he was replaced by Thomas M. Messer. Prior to Messer's appointment, H. H. Arnason, who had been Director of the Walker Art Center in Minneapolis, was enlisted to serve as a Trustee and the Vice-President for Art Administration. He was requested to oversee the general development of the Museum until a new administration was established. While at the Guggenheim, Arnason organized a number of important exhibitions, including a retrospective of Philip Guston's work and the first survey of Abstract Expressionism in a New York museum.

When Messer accepted the position of third Director of the Guggenheim, he was faced with expanding the programs of the Museum, which was housed in a unique and unprecedented building that had gained international recognition immediately upon opening. He thus enlarged upon Sweeney's efforts to modernize and professionalize the Museum's staff and administrative structure. During his twenty-seven-year directorship, Messer initiated an ambitious publications program focused not only on temporary exhibitions but also on the growing collection, which required in-depth cataloging of works as well as the institution of scholarly research projects. Masterworks from the collection are meticulously documented, for instance, in Angelica Zander Rudenstine's two-volume book *The Guggenheim Museum Collection: Paintings 1880-1945* and Vivian Endicott Barnett's *The Guggenheim Museum Justin K. Thannhauser Collection*. A detailed catalogue, also by Barnett, on key sculptures and works on paper in the Guggenheim collection is, at the time of this writing, still in preparation.

Frank Lloyd Wright with model of the Solomon R Guggenheim Museum in the exhibition pavilion for "Sixty Years of Architecture", 1953

Three years after the Frank Lloyd Wright building opened to the public, Messer reinstituted some of the architect's original installation techniques that Sweeney had abolished. A letter from Lawrence Alloway, Curator at the Guggenheim at the time, to the painter Francis Bacon records Messer's intervention: "In the early days of the museum, when it was painted white, the paintings were projected off the wall by bars. This is no longer done, so that the paintings rest back on the wall in the accustomed manner. In addition, the museum is no longer painted dead white. Thus the effect of glare which people used to experience here is no longer felt. Not only that, but the pictures are now hung in line with the slope of the ramp, and not, as used to be the case, at an absolute horizontal. The effect of this is of complete stability of the painting in the visual field."[18]

Under Messer's directorship, the curatorial and technical staff was enlarged in proportion to the increased exhibition and publishing activities that were taking place. Acquisitions followed the same comprehensive trend established by Sweeney: Léger's late painting, *The Great Parade*, 1954, Egon Schiele's *Portrait of Johann Harms*, 1916, František Kupka's *Planes by Colors, Large Nude*, 1909-10, Constantin Brancusi's marble *Muse*, 1912, as well as numerous works by Joan Miró, Alexander Calder, Paul Klee and Giacometti, entered the collection as critical examples of modern art. In the more contemporary category, Messer was responsible for the acquisitions of several paintings by Jean Dubuffet (a personal favorite of his), Francis Bacon's large triptych, *Three Studies for a Crucifixion*, 1962, David Smith's stainless steel sculpture *Cubi XXVII*, 1965, Robert Rauschenberg's *Red Painting*, 1953, and Anselm Kiefer's monumental canvas *Seraphim*, 1983-84. A keen proponent of the international avant-garde, Messer also acquired works by Latin American and Eastern European artists throughout his tenure. Exhibitions organized by Messer and his curatorial staff were equally wide-ranging, covering the early modern period with a major Kandinsky retrospective in 1963, a later trilogy of scholarly shows devoted to discrete stylistic periods in Kandinsky's development, held between 1982 and 1985, a show representing the contributions of Gustav Klimt and Schiele in 1965, a Klee retrospective in 1967, a Piet Mondrian centennial tribute in 1971 and a survey of works by Miró related to poetry in 1973, to cite only a few examples. Contemporary exhibitions included shows devoted to Roy Lichtenstein, 1969, Carl Andre, 1970, John Chamberlain, 1971, Eva Hesse, 1972, Joseph Beuys, 1979 and Enzo Cucchi, 1986.

The collection was dramatically enriched in 1963, when the Foundation received a portion of Justin K. Thannhauser's prized collection of Impressionist, Post-Impressionist and Modern French masterpieces as a permanent loan, which was legally transferred to the Foundation in 1976. The Thannhauser Bequest provided an important historical survey of the period directly antedating that represented by the Guggenheim's original holdings and enhanced its concentrations of works by Picasso and School of Paris artists. The procurement of these paintings and sculptures, including major Cézannes, Gauguins, Picassos and Modiglianis, necessitated an expansion of the Museum's exhibition space in order to display them adequately. The Justin K. Thannhauser Wing was created on the second floor of the Monitor Building in 1965, causing the relocation of administrative offices, the library and storage space. In response to the now acute need for additional work areas, the Foundation commissioned Taliesin Associated Architects, the heirs to Wright's practice, to design an adjoining structure on the site behind the Museum that had been reserved for an annex building originally envisioned by Wright. Designed by William Wesley Peters, Wright's son-in-law, and completed in 1968, the new Annex helped to alleviate the most immediate functional needs. For instance, the relocation of the conservation department, housed on the seventh ramp of the rotunda, to the Annex allowed the Museum to open the entire spiral for public viewing for the first time. Although planned as a six-story structure, the Annex was actually provided with only four floors due to unforeseen budgetary restraints. Nevertheless, because the administration recognized that future expansion would be inevitable, the foundation was designed and constructed with the capacity to carry a ten-story building.

The Museum's history reads as one of tempered fluctuations and measured shifts that have occurred in accordance with internal growth and evolving cultural demands. The years after the Thannhauser works were permanently installed were marked by con-

Lines of patrons attending "Inaugural Selection"
opening the building in October 1959

tinual additions to the collections through gifts and purchases as well as perpetual reorganization of support areas to accommodate new services and new public spaces. The most critical goal of the Museum's administration during periods of relocation and environmental restructuring was to be able to exhibit more than a fraction of the permanent collection at any one time. More recently this goal has been enlarged to include a desire for the physical capacity to exhibit contemporary works, the scale of which may be prohibitive for presentation on the Guggenheim's ramps. By the early 1980s the repeated annexing of offices for gallery space, the consequent physical restraints placed on the staff and accelerated institutional development required immediate action and an ambitious solution. In 1982 the Foundation contracted Gwathmey Siegel & Associates Architects to furnish a design that would provide new galleries and reduce insufficiencies in operating space without disrupting the Frank Lloyd Wright structure. Before Thomas Messer retired in 1988, he had initiated plans for the imminent construction of a tower, which is based on Frank Lloyd Wright's original design for a twelve-story annex that would act as a backdrop to the dominant sculptural form of the spiral Museum. Once the addition is completed the administrative staff will be moved from the Monitor Building, thus allowing public access to previously restricted portions of the original structure. Four new rectilinear galleries planned for the addition will open onto the rotunda spiral, providing an uninterrupted circulation pattern very much in the spirit of Wright's design. By permitting a sequential and spatial integration of all portions of the existing complex for the first time, the design will enable the public to experience the entire interior of both parts of the original building as well as to obtain a comprehensive view of the permanent collection.

As the Guggenheim Museum evolves, two separate, but interrelated, aspects of its history emerge as the fundamental determinants of its unique profile as a cultural institution. Firstly, the manner in which the original administration responded to the Museum's space requirements — engaging an architect who created a living monument rather than a merely functional building — indicates a reverence for aesthetic form and a revolutionary spirit. Current staff members are not only inhabitants of the remarkable Frank Lloyd Wright structure, but are also custodians of this cultural treasure. Therefore, a major restoration project is now in its initial stages. Guided by the administration's desire to return all elements of the Museum's architecture to their original state, the restoration process will be as committed to historical accuracy as it is preventive.

The second essential feature of the Museum is its collection, which emerged and evolved from a singular dream that, though enlarged upon and complemented, has never been forgotten. As it stands today, the Guggenheim Museum's holdings are primarily comprised of discrete collections — the private compilations of Solomon R. Guggenheim, Hilla Rebay, Karl Nierendorf, Katherine S. Dreier, Justin K. Thannhauser and most recently, of Giuseppe Panza di Biumo, whose outstanding collection of Minimal Art has recently been acquired — which have over the years incorporated into one comprehensive, but not encyclopedic, array of late-nineteenth and twentieth-century art.

To the list of visionary collectors who have contributed to the exemplary holdings of the Museum, the name of Peggy Guggenheim must be added. Though an autonomous entity and geographically separate, the Peggy Guggenheim Collection in Venice has been an integral part of The Solomon R. Guggenheim Foundation since 1976, when Peggy bequeathed her art collection and the palazzo that houses it to the New York-based institution. Comprised of over three hundred objects, the collection is renowned for its wealth of Cubist, Surrealist and Abstract masterpieces. Peggy Guggenheim's sensitivity to stylistic currents overlooked by her uncle Solomon — namely Surrealism and early postwar American gestural painting — resulted in a collection rich in genres that are absent from the New York museum's holdings. When considered in concert, these two collections form a bicontinental entity that begins to trace the complex and multivalent history of twentieth-century art.

Peggy Guggenheim was always considered something of a renegade, escaping to Europe when her family had emigrated from there a generation earlier. Wealthy, high-spirited and rebellious, she sought adventure and excitement while the majority of the Gug-

Model of Gwathemy Siegel addition
for the Solomon R. Guggenheim Museum, 1987

genheims were investing money and building empires. At the age of forty Peggy discovered a vocation for which she was well suited: art patronage. In January of 1938 she opened the Guggenheim Jeune gallery in London with the intellectual and artistic support of her friends and colleagues Marcel Duchamp and Samuel Beckett. Her opening exhibition featured the work of Jean Cocteau; subsequent shows included presentations devoted to Kandinsky and the Surrealist painter Yves Tanguy.

In March of 1939 Peggy decided to abandon her ownership of the gallery in order to found a museum of modern art. She asked the art historian and critic Herbert Read to be its director, and together they drew up a list of the painters and sculptors whose representation would create an accurate portrait of twentieth-century art. Using this list, which was revised by Duchamp and Nellie van Doesburg, Peggy formed the core of her personal collection. While eventually relinquishing plans for a museum because of the impending war, lack of physical quarters and a diminishment of interest on her part, Peggy continued to purchase paintings and sculptures in France until she was forced to flee Europe as Hitler's troops approached Paris. Her motto at that time was "Buy a picture a day" and, according to her autobiography *Out of This Century*, she lived up to it, adding Brancusi's *Maiastra*, 1912?, and *Bird in Space*, 1932-40, Giacometti's *Woman with her Throat Cut*, 1932, and works by Victor Brauner, Salvador Dalí, Jean Hélion, Man Ray and Léger to her collection before leaving France.

Upon her return to the United States during the war, Peggy opened a museum/gallery devoted exclusively to modern art on 57th Street in New York City in 1942. The gallery, Art of This Century, was designed by the architect Kiesler in the most experimental manner. Preceding her uncle Solomon by one year, Peggy commissioned a museum environment that became known as a work of art itself. "Kiesler had really created a wonderful gallery — very theatrical and extremely original," she wrote in her autobiography.

"Nothing like it had ever existed before. If the pictures suffered from the fact that their setting was too spectacular and took people's attention away from them, it was at least a marvelous décor and created a terrific stir."[19] Peggy's description of the gallery interior vividly recalls this phenomenal environment: "The Surrealist Gallery had curved walls made of gum wood. The unframed paintings mounted on baseball bats, which could be tilted, at any angle, protruded about a foot from the walls. Each one had its own spotlight. The lights went on and off every three seconds ... first lighting one half of the gallery and then the other. In the Abstract and Cubist Gallery ... two walls consisted of an ultramarine curtain which curved around the room with a wonderful sweep and resembled a circus tent. The paintings hung at right angles to it from strings. In the center of the room the paintings were clustered in triangles, hanging on strings as if they were floating in space. Little triangular wooden platforms holding sculptures were also suspended in this manner."[20]

On the opening night of the gallery, October 20, 1942, Peggy wore one earring made by Tanguy and another by Alexander Calder to prove her impartiality concerning Surrealism and Abstraction. In addition to providing her New York audience with the finest examples of European modern art — as did Pierre Matisse and Julien Levy contemporaneously — Peggy exhibited works by then little-known American painters, whose automatic, expressionist style had been inspired by Surrealism: Robert Motherwell, William Baziotes, Mark Rothko and Clyfford Still. Jackson Pollock, a "discovery" of Peggy's, was given his first one-man exhibition at the Art of This Century in late 1943. In 1950 Peggy organized the first Pollock show held in Europe in the Sala Napoleonica of Venice's Correr Museum. About the exhibition, she explained: "It was always lit at night, and I remember the extreme joy I had sitting in the Piazza San Marco beholding the Pollocks glowing through the open windows of the Museum.... It seemed to place Pollock historically where he belonged, as one of the greatest painters of our time...."[21]

In 1947, after the war and the breakup of her marriage to Max Ernst, Peggy returned to Europe where her personal collection was exhibited at the 1948 Venice Biennale and subsequently at the Strozzina in Florence and the Palazzo Reale in Milan. Deeply attracted to Venice, Peggy purchased the Palazzo Venier dei Leoni, an uncompleted, one-story, eighteenth-century palace designed by Lorenzo Boschetti to be the widest structure on the Grand Canal. In 1949 she opened her collection, installed through-

out the Palazzo, to the public. Peggy presided over this private museum until her death in 1979.

In 1982 a significant exhibition held at the Campidoglio in Rome united, for the first time, examples of non-objective, Cubist, Surrealist and Abstract Expressionist art from the Peggy Guggenheim Collection and the Solomon R. Guggenheim Museum in celebration of Peggy's bequest. While this show attested to the remarkable comprehensiveness of the combined collections, it also demonstrated the truly international profile of The Solomon R. Guggenheim Foundation. A reciprocal joint exhibition of both Guggenheim collections took place in late 1988 on the occasion of the celebration of the fiftieth anniversary of the Guggenheim Museum. Numerous works from the Peggy Guggenheim Collection came to New York.

With the end of the twentieth century, art museums and cultural institutions throughout the world are facing a crisis of definition. The Guggenheim Museum, like many other museums in the United States and Europe, will face critical decisions about the shape of its own future. It must assess its capacity to continue to collect and its capacity to fulfill the principal functions of stewardship and preservation that are central to its mission. Indications of the direction that this institution will take in the coming years are found in the events of its recent past.

Perhaps the most significant development during the 1980s affecting the future course of the Guggenheim Foundation has been the steady transformation of the Peggy Guggenheim Collection from a purely private collection housed in an unfinished Venetian palazzo to a modern art museum operating in accordance with the most advanced professional standards of museum operation. Under the direction of Thomas Messer, the Peggy Guggenheim Collection and its home, the Palazzo Venier dei Leoni, were stabilized and reoriented through the introduction of sophisticated systems of inventory, research and climate control. As physical improvements were realized in the Palazzo, a professional museum staff was developed, and a full year-long program of exhibitions was introduced. These changes helped turn the Peggy Guggenheim Collection into one of Venice's most important cultural attractions, drawing more than 175,000 visitors a year to its relatively modest display spaces.

It was with these changes in scope and program in Venice, by the end of the 1980s, that the Guggenheim Foundation was able to recognize more clearly the potential of a fully integrated international institution with one collection situated in two locations. Even as the two branches of the Guggenheim were developing their individual programs during the decade of the 1980s, it became increasingly apparent neither could realize its institutional objectives in isolation from the other. Two separate institutions under one director and Board of Trustees made little practical sense. The respective curatorial and administrative staffs often overlapped as the collections came increasingly to complement one another and exchanges, loans and exhibitions interconnected to a significant degree. Despite the progress at forging a closer working relationship between the two institutions, it became clear, however, that the fundamental barrier to fully realizing the potential of one museum on two continents was the lack of sufficient space in Venice. With approximately one tenth the space of the Guggenheim Museum in New York, the Peggy Guggenheim Collection was not in a position to function as a full partner to the Museum in New York, and thereby generate economies of operation and the benefits of collections utilization that could result from a single curatorial group, a joint administration and a common program and collection. Venice was simply not large enough to take on parts of the collection based in New York or host any of the exhibitions that were designed for spaces with larger scale. The logical course, therefore, was to plan an expansion in Venice that would enable it to participate more successfully in the overall Guggenheim Foundation program.

With the changes in the Museum administration in 1988, the Board of Trustees began to discern that the objectives and requirements of the Peggy Guggenheim Collection were beginning to merge with those of the Guggenheim Museum in New York. Construction on the New York expansion and renovation program began that year, and with it the unfortunate realization that the project as it was designed would not, ultimately, satisfy the needs of the collection in New York or meet the long-term objectives of the Foundation. The controversial expansion in New York — which pro-

Peggy Guggenheim and Jackson Pollock in front of a painting by the artist

Peggy Guggenheim Collection
Palazzo Venier dei Leoni, Venice

vides for significantly more on-site exhibition space for the permanent collection at the Fifth Avenue location, and a newly refurbished storage and conservation facility on West 47th Street to meet the exacting non-display requirements of the collection — will be completed in the autumn of 1991. But because of various reductions in program to accommodate political and financial realities in New York City, it will not be able to satisfy the programmatic requirements of the collection that were so carefully articulated when the planning process was begun almost a decade ago. It was clear to the Board that the mission of the Foundation to collect, conserve, present and educate with respect to twentieth-century and contemporary art would still be constrained. Not surprisingly, then, attention began to focus on Venice. If space could be found in Venice, the thinking went, approximate if not adjacent to the Palazzo Venier dei Leoni, then several prime objectives would be achieved: more of the New York collection could be shown in Venice, and vice versa; special exhibitions developed for and presented in New York could also be shown in Venice; and the objective of an international institution would move closer to becoming a practical reality. Powerful incentives and pressures aligned with this developing strategy. In Venice, on a local level, the success of Palazzo Grassi and the Biennale signaled a growing interest in and demand for modern and contemporary art. Internationally, the exhilarating if still problematic easing of cold-war tensions, and the movements on every front toward social and economic cooperation, suggested that international cultural cooperation, with great potential for the innovative deployment of cultural resources, would become a crucial and creative element of cultural exchange during the last decade of the century and beyond.

On an institutional level, the Guggenheim Foundation's acquisition in early 1990 of the Panza di Biumo Collection confirmed its position as one of the leading museums in the world for art of the entire twentieth century. As one of the great private collections defining the aesthetic identity of the Guggenheim, the Panza di Biumo Collection gives the museum post-war depth and quality to match the strength of its pre-war holdings. Taken together these forces and developments suggested the compelling logic of an expanded Guggenheim presence in Europe. With a base already in Italy, Venice was, of course, the natural choice.

And one particular location — the old customs house at the end of the Grand Canal, the Punta della Dogana — was the natural site. Informal discussions were begun with Antonio Caselatti, the Mayor of Venice, with Palazzo Grassi, with Fondazione Giorgio Cini, and with representatives of the Foreign Ministry, the Ministry of Beni Culturali e Ambientali and the Ministry of Finance about the suitability of an expanded Guggenheim presence in Italy. As the complex process of discussion, presentation and negotiation for an additional site in Venice began, a new opportunity in Europe surfaced for the Guggenheim in July of 1988. Peter Lawson-Johnston, the President of the Guggenheim Foundation, was approached by private citizens from Salzburg about the possibility of establishing a Guggenheim Museum in their city. At first, the notion of yet another site for the Guggenheim seemed completely unrealistic. Salzburg's size, its relative proximity to Venice, and its strong identity as a center of music, not to mention the city's distinctly baroque architectural character, all seemed to argue against this proposal, despite the general inclination of the Guggenheim Foundation to consider international development. In the year that followed, despite steady and increasing attention from the Austrians, the Guggenheim resisted seriously considering the Salzburg proposal. The catalytic event that changed that thinking, however, was the extraordinary architectural proposal of Hans Hollein for a museum in the Monchsberg. Originally conceived as a project for the Museum Carolino Augustium, the Hollein proposal for a major museum was the winner of an international competition sponsored by the city.

The extraordinary appeal of Hollein's project rested with his challenge to traditional thinking about contemporary architecture and museums of modern and contemporary art. Parallels to the Frank Lloyd Wright building, not necessarily in aspects or elements of design, but in the fundamental radicality of the approach to museum architecture, became immediately apparent. The brilliance of the Hollein proposal for an underground museum is found first of all in its absolute compatibility with the existing architecture of Salzburg. What could be more perfectly postmodern than a

Interior view of Hans Hollein
model for museum in Salzburg

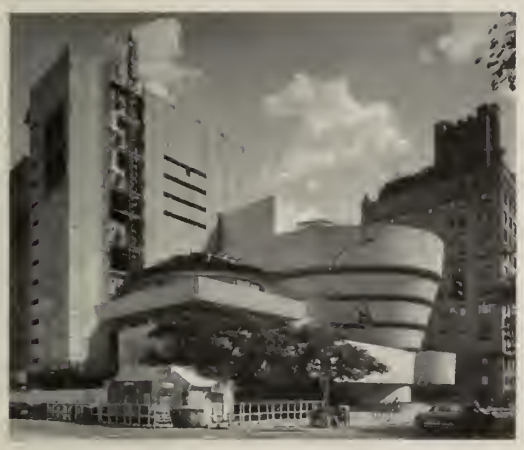
Aerial view of Hans Hollein
model for museum in Salzburg

Mario Merz exhibition, 1989

building with no facade, an exterior completely at one with its environment in its absolute invisibility, and yet at the same time a wonderfully exuberant and essentially conservative exhibition space? Perhaps the most subtle and fundamental aspect of this project, the feature that separates it most from the usual exercise in contemporary museum architecture, is Hollein's segregation of the two principal and often contradictory functions of museum architecture. On the one hand, the museum building must attract and impress a public audience with the quality of its conceptual design; on the other, it must subordinate the architecture to the art, to fulfill the function that was its original authorization as space for the display of art. In this project, Hollein accomplishes a unique and difficult duality — one that has proved elusive to most modern museum commissions. Specifically, he takes advantage of the special circumstances and composition of the Monchsberg by scooping out of the heart of the rock a towering and dramatic central atrium and placing over it, at ground level from the top of the plateau, a vast skylight. The result may well turn out to be one of the most spectacular interior spaces ever created. Yet the negative-space characteristic of the galleries hollowed from the rock and adjacent to the atrium demand a certain austerity that may be entirely appropriate and hospitable to the display of works of art within.

As a commentary on architecture, the Hollein project is, in a sense, simultaneously both the opposite and the complement of the Frank Lloyd Wright building in New York. As difficult as the Wright building reputedly has been for the art that has been displayed within it, the building nevertheless is far more than the aggressive strength of its architecture, and is remarkably hospitable to certain experiences of the artistic object. Sculpture in particular has been shown to considerable advantage in the "post-neutral space" environment of the Guggenheim, as the Joseph Beuys, Richard Long and Mario Merz exhibitions of the past decade have so elegantly testified. As a discourse on twentieth-century values — which are so closely linked to the art and culture of the period — the Wright building itself is an extraordinary work of art. The notions, therefore, of architectural quality and architectural adventure are attitudes that have been associated with the Guggenheim since its inception. These attitudes are similarly found in Hollein's proposal for a museum in the rock.

Since the spring of 1989, the Guggenheim Foundation has played a role in the development of a feasibility study of the Salzburg project. The Guggenheim was attracted by the architecture, but perhaps more important, by the possibilities inherent in the architecture that would enable the Guggenheim to fullfill its mission to collect and present twentieth-century art of the highest possible quality to the widest possible audience. The success of the project in Salzburg, as well as the plans for Venice, will depend in large part on the degree of public enthusiasm in Italy and Austria for twentieth-century and contemporary art, for architectural adventure, and for an alliance with a private cultural foundation from the United States. The Guggenheim's commitment to these projects reflects its history, its traditions, the breadth of its collections and its dedication to cultural excellence. These projects frame the Guggenheim Foundation's perception of its own future. The exhibition of masterpieces documented in this catalogue suggests the strength and quality of the Guggenheim collections. It is also intended to signal both the seriousness and the promise of the Guggenheim enterprise.



The Gwathemy Siegel addition under construction, 1990

Notes

1. H. Rebay, "Definition of Non-Objective Painting," in *Catalogue of the Solomon R. Guggenheim Collection of Non-Objective Painting*, exh. cat., Charleston, South Carolina, 1936, p. 12.
2. Charter of The Solomon R. Guggenheim Foundation, June 25, 1937.
3. "An Organic Architecture: The Architecture of Democracy," The Sir George Watson Lectures of the Sulgrave Manor Board for 1939. The text of four lectures delivered by Wright at the Royal Institute of British Architects in May 1939. Excerpted in F. L. Wright, *Frank Lloyd Wright: Writings and Buildings*, selected by E. Kaufmann and B. Raeburn, New York, London and Scarborough, Ontario, 1974, p. 278.
4. Letter dated June 1, 1943, in F. L. Wright, *The Guggenheim Correspondence*, selected by B. B. Pfeiffer, Carbondale and Edwardsville, Illinois, 1986, p. 4.
5. Letter dated January 20, 1944 in The Hilla von Rebay Foundation Archives, Solomon R. Guggenheim Museum, New York.
6. J. T. Soby, "Resurrection of a Museum," *Saturday Review*, April 4, 1953, p. 69.
7. Letter dated April 3, 1952 in F. L. Wright, *Letters to Architects*, selected by B. B. Pfeiffer, Fresno, California, 1984, p. 152.
8. Quotations are from Aline B. Saarinen, "Lively Gallery for Living Art," *The New York Times Magazine*, May 30, 1954, p. 16. The initial critical article, "Museum in a Query," appeared in the *The New York Times*, April 22, 1951.
9. Quoted in "Museum Changing Exhibition Policy," *The New York Times*, August 5, 1951. Saarinen's criticism of the Museum is documented in Toni Ramona Beauchamp, *James Johnson Sweeney and The Museum of Fine Arts, Houston: 1961-1967*, Master's thesis, University of Texas at Austin, 1983.
10. Beauchamp, p. 62.
11. Aline B. Louchheim, "A Museum Takes on a New life," *The New York Times*, March 1, 1953.
12. Quoted in Dore Ashton, "Museum Prospect: Director of Guggenheim Discusses his Plans," *The New York Times*, November 18, 1956. This approach is relatively uncommon today among art-historically oriented curators, who respond to the call for social contextualization while avoiding formal analysis. Recently, however, Germano Celant, the Guggenheim's Curator of Contemporary Art, installed the *Mario Merz* retrospective in a completely nonlinear fashion, accentuating visual contrasts and complements rather than defining chronological development, a practice suggested by the implicitly synchronic quality of Merz's production.
13. *Guggenheim Correspondence*, p. 234.
14. Letter dated July 15, 1958, ibid., pp. 269-70.
15. Ibid., p. 248.
16. Saarinen, "Lively Gallery for Living Art," p. 16.
17. Quoted by Peter Blake in "The Guggenheim: Museum or Monument?," *Architectural Forum*, December 1959; Ada Louis Huxtable, "That Museum: Wright or Wrong?" *The New York Times*, October 25, 1959. Both cited in Beauchamp, p. 68.
18. Letter dated May 16, 1963, in Solomon R. Guggenheim Museum Archives, New York.
19. P. Guggenheim, *Out of This Century: Confessions of an Art Addict*, New York, 1979, p. 274.
20. Ibid., p. 229.
21. Quoted in J. Davis, *The Guggenheims (1848-1988): An American Epic*, New York, 1988, pp. 370-71.

Legacies of Enthusiasm

The teaching impulse behind art collecting stands in a highly contradictory relationship to the teaching impulse of art. As long as art has a didactic purpose it is not collected. It is only when the memorial relief, the altarpiece, the idol or heroic portrait loses its historical, religious or dynastic meaning that it becomes prized by collectors of art. Only when the Portinari triptych lost its devotional function did it become one of the jewels in the crown of the Medici collections.

Enhancing one's own and one's family name became an increasingly important incentive to collecting during and after the late sixteenth and the seventeenth centuries. The minor nobility first, then the successful commoners who rose to prominence through financial acumen, such as Jabach, collected on a large scale to give luster to their otherwise undistinguished names. At the same time, a small but very serious band of connoisseurs began to collect art for the sheer delight of surrounding themselves with beautiful things. Very rarely were social pretense and deep love of art combined in equal proportions to create important collections. Cardinal Mazarin is the most famous case in point.

The teaching aspect of art collections was, for the most part, secondary. Collections such as those of the Medici, of Archduke Leopold or of Philip II served to delight the owner's eye and to increase his cultural prestige as well as his political splendor. If a collection served a teaching purpose at all, as was the case of the Papal collections deposited in the Capitoline Museum in the sixteenth century, this purpose was attached to the fields of Roman history and the study of antiquity. The use of ancient sculpture for the teaching of art belongs to the later development of art academies, and for this function plaster casts, copies and pastiches were substituted for the collection of originals.

The Enlightenment, with its almost fanatic faith in teaching as the primary source of human salvation, brought deep changes to the meaning and purpose of collecting. Because of Winckelmann's theories, the contemplation of beauty was considered a beneficial end in itself. The virtues inherent in the work of art could be transferred by intelligent and sensitive contemplation to the beholder. The museum as an institution for the spiritual uplift of the masses was born.

Belief in the didactic purpose of art was given a more practical turn in the nineteenth and twentieth centuries. The Victoria and Albert Museum, the Musée du Cinquantenaire, the Musée des Arts Décoratifs and the Museum of the Rhode Island School of Design were all originally dedicated to the idea that industrial products could be given greater marketability if they were designed in accordance with the aesthetic principles of earlier art. There was also a political purpose to be considered. Art as a lesson in patriotism, in national pride, was not overlooked by the great museums and private collectors of modern times. Napoleon's institution of the Louvre was inspired almost entirely by such ideas. The aggressive buying of art to prove that nations newly arrived at power could rival older and more venerable national cultures was certainly a paramount factor in the rapid building up of the Kaiser Friedrich Museum in Berlin and probably also played a conspicuous role in the founding of the Boston Museum of Fine Arts and The Metropolitan Museum of Art in New York. The most striking example of such nationalistically inclined museums is the Musée des Beaux-Arts at Strasbourg. When Germany annexed Alsace after the Franco-Prussian War, Wilhelm von Bode, one of the most dynamic and imaginative museum directors of the time, was given the official duty of enriching the holdings of the Strasbourg museum with generous gifts from the imperial collections and with much-advertised purchases. In Italy, where the government was too poor to finance new art museums, a slightly different kind of museum, equally committed to increasing civic and national pride, came into being. The Poldi Pezzoli collection was left to the city of Milan with just such a purpose. Its example was to have tremendously important

consequences. Not only did rich industrialists and magnates endow similar institutions in Italy, but also the young Isabella Stewart Gardner was so impressed by the beauty and munificence of the Museo Poldi Pezzoli when she visited Milan that she determined on the spot to devote herself to a parallel undertaking, thus importing to America an ideal of cultural philanthropy that was destined to flourish as nowhere else in the world. A listing of the private collections in America that became public museums, as distinct from private American collections that were incorporated into already extant museums, would fill a fairly thick booklet. In such a booklet, the Solomon R. Guggenheim Museum in New York and the Peggy Guggenheim Collection in Venice would certainly have a distinguished position.

All of the usual motivations for collecting and donating art are traceable in the building of both the Peggy and the Solomon Guggenheim collections. It is possible that both uncle and niece turned their attention to this form of beneficence in order to detach themselves from the more conventional Jewish forms of philanthropy (hospitals, universities) for which many of the other branches of the Guggenheim family had acquired an enviable reputation. Be that as it may, it is certain that for all their difference in attitude toward art, toward collecting and toward philanthropy, niece and uncle did have one deeply emotional and traditional purpose in common: both of them respected learning, scholarship and intellectual discipline. Both of them intended their collections to be a source of learning. Both of them achieved their goal in very different but complementary ways.

The collection built by Hilla Rebay and Solomon Guggenheim was, in many ways, austerely missionary and demanded something close to devotional attitudes of the visitor. Of the three public, non-commercial centers of twentieth-century art available in New York during the last years of the thirties and throughout the forties, the Solomon Guggenheim Collection rebaptized the Museum of Non-Objective Painting was by far the most challenging. The Whitney, then still on Eighth Street, had a wonderfully "take it or leave it" atmosphere which was very comfortable and welcoming. No matter what your tastes were, you could always be sure of finding something to enjoy. The publications amounted to little more than checklists of special exhibitions, but one did learn a good deal from the casual discussions that arose spontaneously among the visitors and that could often lead to lifelong friendships. The Museum of Modern Art belonged socially to quite a different world. One didn't simply drop in as one did at the Whitney, and the atmosphere was far more sedate. Here, too, there was something for everybody, but one could also be sure of finding the classic milestones of modern art in their accustomed places time after time, so that acquaintance with all that was qualitatively and historically significant could be slowly and carefully absorbed over a long period of time. The Museum's publications were by far the best of their kind to be found anywhere, and the library, though used by a comparatively minute number of people, was a definite presence. Where the Whitney was egalitarian, The Museum of Modern Art had its social hierarchies. Membership, which entitled one to make use of Museum facilities ostentatiously off-limits to the general public, was the big social watershed, but there were many subtler gradations that were perfectly obvious even to the neophyte.

The Museum of Non-Objective Painting was of an entirely different order from its sister institutions. It recognized none of the social and intellectual differences that were taken as a matter of course at The Museum of Modern Art, nor did it countenance the rough-and-tumble camaraderie of the Whitney. Artist or *grande dame*, high-school student or respected author, timid tourist from the Midwest or snobbish gallery assistant from Fifty-seventh Street, all were bound by a common denominator: an intuitive but nonetheless unshakable belief that all the arts were a glorious and ever-open portal to the impalpable realm that made terrestrial existence worthwhile. Intellectual pursuits, so important for The Museum of Modern Art, were secondary here, although one was expected either to bring them along already formed or to cultivate them outside the confines of the museum. What was entirely absent compared to The Museum of Modern Art was the entertainment element. One might go to The Museum of Modern Art to fill a restless afternoon or to spend a couple of hours between midtown appointments. That sort of thing was unthinkable in the case of Museum of Non-Objective Painting. One went there in recognition of a need for something that can only be described as communion. It would be wrong to think of

34 Peggy Guggenheim photographed by Man Ray

the Museum of Non-Objective Painting as an aloof, cult-ridden place. It wasn't that at all. It was just very definitely a place apart. One never was aware, as one constantly was at the Modern, of being in the midst of a big city. When one stepped inside the Museum of Non-Objective Painting, one left Manhattan behind. Nobody ever glanced at his watch, and only a very few visitors took notes or wandered attentively from picture to picture. More usually, one went to one or two rooms that one had decided on beforehand, to satisfy a recognized need.

What was most striking, aside from the homogeneity and qualitatively superb level of the collection, was its installation. Irregular hangings, deliberate asymmetries of placement, syncopated light effects were certainly no novelty in New York. Commercial galleries used such methods and the Modern was nothing if not masterful in making its installations lively. The difference was in the intent. At the Whitney, for instance, disparities of hanging were either the outcome of the Museum's very limited technical equipment or of its slightly slapdash way with art which was pleasantly reminiscent of the helter-skelter of an artist's studio. At the Modern, installations were always deliberately instructive and deliberately appealing. One was immediately aware of those objects that, according to the taste of the curator, were of special significance. There was also something that smacked of publicity. Everything had been done to make one enjoy the exhibition, to carry away a pleasant memory that would induce one to come again. At the Non-Objective, the light was far more even, and if an occasional Kandinsky was shown not hanging on the wall but standing on the floor, its idiosyncratic placement was not the result of a desire to break the monotony, to astound one or to humor one. Instead, the eccentricity of display was meant to shock one into awareness of the painting as something completely autonomous. It wasn't one of a series of pictures on a wall. It had no predecessors or successors, no past and no future. It was all there when you looked at it. Goethe had said of Winckelmann's writings: "Reading Winckelmann one doesn't learn anything. But one becomes something." Hilla Rebay stood in the same arch-Romantic tradition as Goethe and Winckelmann. Intellectual perception, historical knowledge, technical information and the social obligation of art were all subsumed in a grand synthesis of awareness that approached a mystic condition.

The distinctions among these three centers of modern art in New York are more than a nostalgic memory. They created conditions peculiar to New York during the decades in which American art gradually became conscious of its tradition, of its identity and of its potential prowess. The multiplicity of approach, the liberality permitted by widely divergent views of what constituted modern art, of how one acquainted oneself with it, of how its purposes and its future could be furthered gave New York a character of its own. When Sir John Pope-Hennessy repeatedly insists that the New York public is more teachable than the public in London, the difference he notes may very well be ascribed to the impact that was made by the controversial and sometimes even antagonistic relationship that linked the Whitney, the Modern and the Non-Objective. Their points of view were widely divergent, some being private, others corporate. Yet they had a common purpose: to educate all comers.

Peggy Guggenheim's gallery Art of This Century had from its inception in Paris and London been dedicated to the same end. She and her mentor, Sir Herbert Read, assembled the collection not according to any particular taste nor according to any particular ideal but in order to document the major currents and conquests of twentieth-century art. For all of Peggy's wilfulness (as in the case of queens, it is best to refer to her by her first name), she was quite austere and self-denying when it came to her collection. Personally, for instance, she loved Matisse above all living artists. But she never allowed herself to buy one of his works because she saw in him an artist who continued to develop visual, aesthetic and intellectual themes of the nineteenth century, whereas her collection was meant to document and define specifically twentieth-century art.

From the moment of its clamorous New York opening, Art of This Century became the city's fourth focal point of modern art, joining the ranks of The Museum of Modern Art, the Museum of Non-Objective Painting and the Whitney Museum of American Art. Its distinction among its three towering rivals lay in the character of its originator. Canny and prudent realism combined with an exuberant willingness to

give everything a try were hallmarks of her personality and determined the unique atmosphere of Art of This Century. For all their varied modes of presentation, the three major museums of twentieth-century art in New York were nevertheless museums, and museums are bound to resemble each other. Peggy, in her anarchic and thoroughly American way, detested categories, and consequently Art of This Century did not fit any known description of art institutions. It was a highly sophisticated collection but it was also a crass, though never very successful, commercial venture (Hilla Rebay found the combination very distasteful and accused Peggy, who gloried in the fact that her great-grandfather had been an itinerant peddler, of dragging the Guggenheim name in the mud of financial enterprise.)

The double function of commercial gallery and museum, however, did not exhaust Art of This Century's multiplicity. It was also a New York equivalent of the Parisian Salon, just as it became, on occasion, a rowdy battlefield for young artists. Frederick Kiesler, unheedful of Peggy's frequent cries of financial alarm, had created a radically new architectural setting for the collection as different from the well-lit, airy galleries of a museum as a Luna Park tunnel-of-love is from the Parc-aux-cerfs. The effect was explosive and added a note of Rabelasian humor to the art scene that didn't in any way detract from the gallery's serious didactic purpose.

Its walls, in flat contradiction to our normal perception of the world in perpendicular coordinates, curved and held paintings in a state of levitation. Wheel-shaped contraptions activated by levers snapped smaller paintings and drawings into viewing windows with a magic, disembodied effect. Pedestals could serve as chairs on which one was invited to sit to admire the displays. These chair-pedestals predicted Manzoni's *Magic Pedestals* of the seventies (pedestals that visitors are invited to mount in order to be transformed into instant sculpture), just as Kiesler's curved walls predicted Frank Lloyd Wright's sovereign disregard for perpendiculars in the Solomon R. Guggenheim Museum.

Most important of all was the sense one received of work in progress. Though the Picassos, the Mirós, the Brancusis and the Ernsts on permanent display were treated rather differently from the paintings and sculptures of younger artists offered in the temporary exhibition galleries of Art of This Century, one was never persuaded that these masters were classics beyond the reach of discussion, of criticism or of further development. Even the Whitney, with its relatively helter-skelter attitude, presented paintings and sculptures in a way that marked them quite definitely as completed statements in themselves. The notorious museum solemnity was utterly absent from Art of This Century. Continuity of discourse and a wonderfully non-European willingness to take everyone and everything on his or its own merits were the keynotes here. Gertrude Stein, in one of her most renowned aphorisms, supposedly told Alfred Barr that he could either have modern art or he could have a museum but that he couldn't have both. As valiantly and often successfully as Barr strove against Stein's dictum, it was really Art of This Century and not The Museum of Modern Art that resolved the situation by means of its peculiar alchemy.

Art of This Century's answer to Gertrude Stein's warning lay in its abolition of all categories. It had its museum aspects concentrated in a superb permanent collection to which additions were made constantly. But it had no museum organization and no museum responsibilities. Free enterprise in its ideal meaning had never manifested itself in the art world with such vehemence.

At The Museum of Modern Art one could certainly get a more generous view of the past and the present of modern art. Art of This Century compensated for its lack of completeness by adding an intimation of the future. It wasn't so much that, with the wisdom of hindsight, we now realize that the future actually *was* being forged in the temporary exhibitions of Pollock, Baziotes or Still, among others. It was an expectancy of unforeseen and unforeseeable surprises that gave extra zest to the acknowledged classics of Peggy's collection as well as to the works of unknown avant-garde artists exhibited in the other galleries.

Art of This Century projected confidence and high spirits. It offered a terrain on which established European artists could meet younger Americans without the formality of a museum setting, and it taught all of New York that enjoyment and art were thoroughly compatible.

36 Art of This Century, Peggy Guggenheim's Gallery in New York (photo Berenice Abbott)

Though it is fairly easy to explain the ideological differences between the two Guggenheim collections and the exhibition principles that governed Art of This Century and the Museum of Non-Objective Painting, it is far more difficult to describe the subtle but intense individuality, amounting at times to downright antagonism, that distinguished the two collections before they were merged by Peggy's donation. Both had their individual advantages, both had very evident weaknesses. In the end, they complemented each other to perfection.

The most obvious divergence of the two collections is closely related to the very different characters of the major protagonists, Hilla Rebay and Peggy Guggenheim, the former an Americanized European, the latter a Europeanized American, one a failed artist, the other without any pretense to artistic creativity, one of a rather schoolmarmish temperament, the other inclined to bouts of indulgence, one spending someone else's money, the other constantly aware of very real financial responsibilities. The list could be continued for pages.[1]

The single-minded preoccupation with disembodied ideals in art gave the Solomon R. Guggenheim collection its distinctive character and also represented its greatest obstacle. Looked at in historical perspective, Hilla Rebay's demand for "spirituality" in art goes back to the powerful tradition of Kant, Hegel and, in the arts, German Romanticism. German Romantic music has always been welcomed and loved in America. Schubert, Schumann and Wagner are household words. Romantic German philosophy is a little more restricted in its acceptance, though no American college graduate can possibly remain untouched by it. As a literary or artistic tradition, however, German Romanticism remains steadfastly alien to American taste to this day. It is perfectly possible, and in some circles even desirable, to be a respected literary critic without ever having read *The Apprentices of Sais*, just as among art historians and critics, artists such as Friedrich, von Schwind or Carstens are the exclusive property of a small handful of elite specialists and Feuerbach or Böcklin are known primarily as exemplars of everything art should *not* be. Among the wide art-interested public, the development of contemporary art from David via Delacroix, Courbet, the Impressionists all the way down to Dubuffet is the very foundation on which all appreciation, all judgment rests. The non-French premises of modern art are continually ignored.[2] It is a credit to Hilla Rebay's courage that she undertook the difficult task of winning America over to an aspect of art that had been consistently

neglected or derided. If her success was partial it was because the almost fanatical missionary bias of her methods blinded her to her own misunderstanding of the Romantic tradition and to the patient, preparatory education that was necessary for the American public. In gallant Romantic fashion, she intended to take the American citadel of Gallocentrism by storm. The fundamental meaning and potential of the collection she put together, even now in its transmuted and enriched state, remains somewhat distinct from the American mainstream of understanding modern art. Hampered by a lack of preparation, the American public still singles out for success those Guggenheim exhibitions that are based on the familiar principles of French modern art or the accepted belief in Abstract Expressionism as the great watershed. Such exhibitions as the great show of Hodler's paintings, of Lucio Fontana, or, more recently, of contemporary German art have always met with loud protestations. The Guggenheim's importance as representative of aesthetic positions that either contradict or alter what has by now become the established genealogy of modern art has not yet been fully realized. It remains a museum with a destiny.

Hilla Rebay's inability to comprehend the extent and the force of American resistance to the principles that she wished to inculcate was compensated for by her headstrong idiosyncrasy which continued to play a part in the choices made by later Guggenheim directors. Fierce independence and a willingness to take risks have always given the museum its special appeal. Unfortunately, Hilla Rebay's refusal to institute the kind of educational campaign that other museums pursued in their publications as well as in their collateral programs also continued after her resignation from the directorship. It is in this direction that the Guggenheim might gather increased honors in the years to come.

The other of Hilla Rebay's shortcomings (minor and correctable shortcomings when compared with the enormous scale of her success) was her very narrow interpretation of "spirituality." Being a zealous disciple of Kandinsky, it was the musical pole of romantic painting that attracted her above all others. The emotional workings of color on the soul,[3] the rhythmic beat of linear sequences, the mysterious space-intervals created by tensions of divergent forms stood at the center of her artistic decalogue. She was a priestess of purity, of the disembodied response to impalpable vibrations emitted by a select number of men and women endowed with the gift of bringing mankind in contact with the ultimate sum of human aspirations, toward grace and eternity. Music and the two-dimensional (and consequently otherworldly) art of painting could express her ideals. Sculpture was a considerably tougher problem, and with admirable consistency but disputable reasoning, she banished this medium from her field of activity.

Given her staunch seriousness, it is odd that the one sculptor who gave her pause, and on whose work she was willing to compromise, was Alexander Calder. Whether it was the ethereal quality of Calder's mobiles or the irresistible and innocent spell he cast on all who knew him is hard to say. As for Brancusi, she could understand why he was so highly praised without being able to join the band of his supporters. The sensuous and adamantly physical presence of his sculptures distressed her.

On her own territory, however, she was without peer. The paintings she acquired for the museum and for her own collection could scarcely be excelled. Later directors broadened the collection by rescinding her interdict against sculpture and figural painting, by extending the Expressionist holdings and above all by convincing the Thannhausers to make their epochal donation. But one standard set by Hilla Rebay was never changed by any of her successors: the quality and historical importance of works admitted to the holdings had to match her immensely discriminating demands. There may be equally good Picassos, Delaunays, Gleizes or Kandinskys in other museums. There are none better. What she had created remained as a permanent touchstone and guide.

It would be unjust to consider the original collection of the Museum of Non-Objective Painting without paying more attention to the influence exerted by Solomon R. Guggenheim himself. His discretion was such that we will never know how and when he mitigated or vetoed Hilla Rebay's policies. But there is certainly a sly touch of vendetta in the choice of Modigliani's *Nude* and Bonnard's *Dining Room on the Garden* for his own apartment at the Plaza. In all of twentieth-century art there can hardly be two more carnally sensuous and sensual paintings.

Sir Herbert Read and Peggy Guggenheim photographed by Gisèle Freund

Screen by Lawrence Vail

There was nothing of the ascetic devotee about Peggy Guggenheim. The belief in a higher mystic law of art that inspired Hilla Rebay made little sense to Peggy. Instead of listening with her spiritual ear, Peggy listened in a far more literal sense. Unlike her uncle's advisor, whose self-confidence in artistic matters could never be shaken, Peggy had the insufficiently appreciated talent of being able to take counsel and of choosing her counselors with great wisdom and acumen. It is to her credit, rather than being one of her inadequacies, that she was able to seek out the advice of the likes of Herbert Read, Marcel Duchamp (and this at a time when Duchamp was by no means the universal cult object he is today), Alfred Barr or Nellie van Doesburg. Her experience of modern art came to her not in studio classes, as it had to Rebay, but in the heady gatherings of the Parisian bohème. Married to Lawrence Vail,[4] the young fugitive from uppercrust New York Jewish respectability was hurtled into the very epicenter of all the grand, the mediocre or the simply bizarre adventures of modern art. She enjoyed the glamorous excitement of her new surroundings but, being a sharp observer, she quickly learned to distinguish ephemeral flamboyance from enduring talent. It wasn't an easy apprenticeship. She persevered and learned from her mistaken judgments without discouragement. Reading between the lines of her autobiographies and from conversations, one receives the impression that her failed marriage left her with a sense of obligation toward all the insights and critical privileges she had gathered during her years with Lawrence Vail. In addition she needed to prove to herself that she could maintain her life in the Paris art world without tutelage from her husband. She was also militantly dismayed by the neglect, ignorance and hostility that contemporary artists had to face. To help them by buying their works was the obvious course to take. So obvious and so limited that it couldn't satisfy an enterprising spirit such as hers. There is also her deep and enduring respect for learning to be taken into consideration. True, she had rebelled against the narrow limitations imposed by her orthodox upbringing. One element of this training, however, remained with her for the rest of her life: the basic tenet that it is man's noblest obligation to enlarge the mind by gathering and assimilating knowledge. The decisive friendships and acquaintances of Peggy's life were all characterized by her willingness to put herself in a student-teacher relationship. Such personalities as Emma Goldman, Herbert Read, Samuel Beckett, Marcel Duchamp and countless critics, writers and artists whose names though less well known were equally important for her were purposefully sought out by her because she wanted to learn. To the very end she kept up stimulating, cordial friendships with such diverse personalities as a knowledgeable and farsighted journalist stationed in Belgrade, a Vassar professor of poetry, a budding art historian from England and a museum director whose specialties were Asiatic art and German Expressionism. As was only natural under the circumstances, there were many peripheral hangers-on, just as there were friendships of a sentimental nature that had little to do with her urge to train, enlarge and exercise her mind. The lasting, the essential friendships, however, were of a far more intellectual bent. That her collection, once it was conceived as such, would have to fulfill a more important duty than putting a little extra money into the pockets of deserving artists was clear from the start.

The history of her various attempts to establish such a didactic instrument, culminating in the epoch-making Art of This Century, has often been described. The scientific description of her collection as it presented itself at the time of her death has also been recorded in what is one of the finest scholarly catalogues ever published.[5] An analysis of the collection itself, that is to say an analysis of all those characteristics that distinguish a collection from a mere accumulation of paintings, is still outstanding and doubtless will not be accomplished for many years to come. Provisionally, for the requirements of the present exhibition catalogue, a sketchy attempt at such an analysis might be hazarded.

Aside from the overt selection principle based on gathering documentation of the leading movements of specifically twentieth-century art, the major chord that is struck is one of cheerful confidence. Even Surrealism is represented less from its menacing than from its vigorously adventurous side. Giacometti's *Woman with Her Throat Cut*, Ernst's *Attirement of the Bride* or Miró's *Seated Woman II* are exceptions rather than the rule. Youthful sprightliness is the general impression one carries away

time after time from visits to the collection. It was this positive attitude, also, that led Peggy to collect modern sculpture with an enthusiasm rare among her contemporaries. It was the concrete, sensuously satisfying nature of sculpture that appealed to her.

The Brancusis she chose are among his most felicitous works and are quite without the demanding, overwhelming power of, say, his *King of Kings*, whose pathos of triumph and suffering is inscribed on its mass the way tempests, time and drought might leave their signs on an aged tree. Humor, a rare quality in art generally and in sculpture specifically, was particularly welcome to Peggy's taste. Her *"Monsieur" Cactus* by Gonzáles is probably the wittiest work of profoundly serious sculpture created in the first half of the twentieth century. No wonder that Arp, the sunniest and most innocent of sculptors, is particularly well represented, along with Calder. This does not rule out the presence in her collection of less sensuously appealing and more intellectually biased sculptures such as Vantongerloo's magnificent *Construction with Volumetric Interrelationships Derived from the Inscribed Square and the Square Circumscribed by a Circle*. With its architectural strength and aplomb, this rare example of sculpture by a rare artist accords well with the robust taste expressed in the collection as a whole. A sense of satisfaction with the beautifully crafted represents another common denominator of works in the collection. The hasty and the improvisational are avoided. In an effort to compensate for unjustified critical contempt in the past, it has become unfashionable to mention the fact that many paintings by Jackson Pollock *are* messy. However, Peggy's collection of his works is noteworthy not only for its size or for its range but also for the technical perfection of the paintings it includes. Peggy's collaboration with the master glassblower Egidio Costantini to bring back the former glory of Venetian glass expresses a similar predilection.

Max Ernst

Though she was thoroughly sympathetic to the experimental nature of modern art, she did make a clear distinction between the tentative and the accomplished experiment. It is this sensibility that gives the works in the collection a characteristic monumentality even when their actual dimensions are relatively small. Léger's *Men in the City* is an obvious case in point. Compared with the standard masterpieces by the artist, this painting is small, but in no way does it yield in forceful monumental presence to his far bigger or far more highly colored canvases. Much the same can be said for the Massons, for Moore's *Three Standing Figures* or for Severini's *Sea = Dancer*. The group of Picasso paintings is particularly impressive in this respect. The enigmatic *The Studio*, a speculative translation into modern terms of Velázquez's *Las Meninas*, is smaller than most of Picasso's versions of the same theme and yet achieves a completeness and an economy of expression that imprint it on one's consciousness as a painting of mural dimensions.

In this connection it is well to remember that Peggy was far more interested in the art of the past than is generally thought. Nothing made her happier than to visit recondite monuments of Medieval or Renaissance art in the company of experts in the field. From this interest she may very well have derived her sense of the "masterpiece" in its original meaning as a work that represented fully an artist's independence, his having learned all there was to know from the cumulative lore of his craft. She was rarely misled into giving way to a taste for the *curiosité esthétique*. Only when it came to lesser artists did she sometimes acquire works that were not up to her highest standards.

When Art of This Century was dissolved, Peggy moved her collection to Venice and opened her house to the public. From the beginning it was the non-institutional quality that was apparent in her installations. Lighting and hanging both had an improvisational air that proved especially delightful to tourists worn down by weeks of visiting the overwhelming museums of Italy. Accessibility to the works was paramount to her and there was hardly any surveillance when judged by modern standards of security. This lack of proper exhibition conditions, coupled with her inability to pay for a curatorial staff, for proper air conditioning and for all the other services essential to a public collection, was bound to have its detrimental side. Not all visitors were considerate. Canvases were touched and poked, sculptures accidentally bumped into. There were a surprisingly few but nevertheless painful thefts. Though the public profited by the informality of presentation, the collection as a whole undoubtedly suffered.

She had never thought of her collection in terms of its financial worth and grew increasingly irritated at the changes in attitude that were being wrought by astronomic prices on the art market as well as by the degrading way the press sensationalized this development. She didn't in the least mind being envied for being rich but she resented the notion so many visitors had that the collection was part of her property in the pedestrian sense of the word. Spurred by these sentiments and by a dignified and quiet acceptance that the greater part of her life lay behind her, she set about thinking about the destiny of her collection.

She loathed shrines. Two friends who thought that her taste for *avant-la-lettre* Surrealism would make a visit to D'Annunzio's Vittoriale degli Italiani a welcome excursion arranged for her to see it when it was still very much off-limits to all but a very few privileged guests. The visit proved a disaster. So shaken was she by the lugubrious atmosphere the dead poet had prepared for his memorial that she could not bring herself to so much as speak to her well-intentioned friends for several weeks. When negotiations with the Solomon R. Guggenheim Museum were broached, she made a minimum of stipulations among which was the removal of her furniture and an injunction against any director living in the palace after her death. The domestic quality of the collection's former existence was to cease. Its intimacy would be maintained quite naturally by its size and by its setting. Palazzo Venier dei Leoni had been her home. Now it was to be the home of all who loved what she herself had so enthusiastically enjoyed.

The Solomon and the Peggy Guggenheim collections, separately at first and now jointly, belong among those very rare enterprises that produced the momentum necessary for narrowing the gap between artist and public, between the moment of creation of a work of art and the moment of its appreciation by critics, collectors and art-interested public. Because of the effort made by this small handful of museums and collectors Gertrude Stein's aphorism about "Museum of Modern Art" being an oxymoron is no longer applicable. Art is no longer created in opposition to what went before. The public has also come to look forward to new developments and to enjoy the challenges of contemporary art. It may even be that we have gone too far in this direction. Certainly, Peggy herself never tired of saying that contemporary art was in danger of being loved to death. There is the danger of repeating the circumstances of the second half of the nineteenth century when the majority of critics, museums, collectors and dealers exalted a certain range of contemporary art to such a degree that the complacent public followed in its wake, completely ignoring the most daring and ultimately the most enduring work being done at the time. It may be that some of the most admired names of our time will prove to be the equivalent of Gérôme and Helleu and not of Monet or Cézanne. To complicate the question still further, we need only recall that artists praised in their own time, Gérôme, for example, and then derided and forgotten in later decades, are now being rediscovered. Thanks to critics, dealers and the establishment of such museums as the Musée d'Orsay they are beginning to appear as worthy companions of their more daring contemporaries. Gertrude Stein could not have foreseen that antagonistic works of art could be considered equally eloquent or that the revolutionary aspects of early modern art would gradually form a tradition of their own so that "museum" and "modern art" would no longer be mutually exclusive. At the Guggenheim the Thannhauser gift has extended this tradition back toward early Impressionism, while the acquisition of the Panza di Biumo collection moves the combined Guggenheim museums into what is rightly or wrongly called the postmodern era. What once was the audacious institution of the Guggenheim's founders has now become the stable center around which both the past and the future can be tested. Risk is at the heart of the venture. But as long as the present-day Guggenheim pursues its perception of what is most telling in contemporary art with its customary enthusiasm, it will fulfill the vision of its founders and benefactors who so emphatically believed in taking risks.

Peggy Guggenheim with the President of the Italian Republic Luigi Einaudi at the Biennale, 1948

Notes

1. The place of women in determining American artistic attitudes has never been fully studied. Roughly it would seem that the collecting of blue-chip old masters was primarily in the hands of men (Altman, Widener, Mellon, Kress, Frick, Bache, Morgan, Lehman, to name only a few of the prominent), while the more daring forays into the field of modern and contemporary art were made primarily by women (Mary Cassatt, Katherine Dreier, Peggy Guggenheim, Mary Reynolds, Gertrude Vanderbilt Whitney, Gertrude Stein, Alma Spreckles, Lily P. Bliss). In Europe the involvement of women in collecting and furthering modern art was infinitely less significant. Naturally, there were exceptions. Albert Gallatin's incomparable collection is a case in point. Nor should one leave out of consideration mavericks such as Isabella Stewart Gardner, who collected both old masters and moderns, or important collections bought in tandem by husband-and-wife teams (Arensberg, Rupf).

2. One of the great masterpieces of American scholarship in this field, Robert Rosenblum's *The Northern Tradition*, was met with that deadliest of encomia, the *succès d'estime*. The Metropolitan made a half-hearted attempt at bringing German Romantic painting to the attention of New Yorkers. Its half-heartedness, evident in installation, publicity and modest catalogue, made the failure of the show a foregone conclusion. Friedrich's *Das grosse Gehege* was undoubtedly the great revelation of the *Splendor of Dresden* exhibition but it was drowned by the show's emphasis on ostentatious displays of decorative arts. The perspectives needed for a full understanding of artists such as Marc, Kirchner, the elder Giacometti or Segantini are still largely missing in America. It has usually been their political bias or their coloristic daring that has brought them what acclaim they have been able to find here. By the same token there has also been a rather narrow-minded though immensely clamorous acceptance of Abstract Expressionist artists. The importance of what Rosenblum subsumes as "Northern" sensibility for American art of the late thirties and early forties has not yet been properly evaluated. Hans Hofmann is really only the tip of the iceberg. The fruitful love-hate relationship between Gorky and John Graham, for instance, was constantly fed by their shifting interpretations of Romantic dogma. The catalytic presence of refugee musicians, poets, litterateurs and journalists added to the ferment of New York's art scene as did the growing importance of political issues, a concern with which the tradition of Romantic painting had always — sometimes to its detriment — been involved. Until there is a more general interest in and understanding of non-French Romanticism, such toweringly important artists as Beckmann will remain marginal.

3. Nowhere are the connections between art, mind and soul more concretely expressed than in Rudolf Steiner's theosophical doctrine which influenced the entire range of German intelligentsia during the first third of our century. Steiner's attempts to cure or at least palliate disease by means of color environments and his ideas about the equivalence between psychic surges and physical motion as expressed in eurhythmic dances have their concrete counterparts in German and German-influenced art of the time.

4. Lawrence Vail deserves a higher place in the history of modern art than is generally accorded him. He is among the earliest and most successful pioneers of assemblage. His most ambitious extant work, a large tripartite screen in the Peggy Guggenheim Collection, reveals him as a highly individual practitioner of collage. His bottles have an impressive pathos. There is in most of them a haunting quality of inanimate matter yearning towards life. Their physical delicacy has given them the status of rarefied incunabula.

5. Angelica Zander Rudenstine, *Peggy Guggenheim Collection, Venice: The Solomon R. Guggenheim Foundation*. New York, 1985.

Excepting a certain few works of more recent date, the period of artistic development covered by this exhibition ends with the closing of World War II, or more precisely, with the year 1945, a convenient marker between the start of the century and the present.
In comparing the two periods defined by this division, it would not appear that they have the same depth of artistic production. Moreover, they seem markedly different. This is not because the second is not derived from the first, but because the first spawned certain "lateral" currents — involving "gesture" and a traversing of the limits of pictorial space — that can be loosely aligned with Futurism, Dadaism and Surrealism. Documentation of the origins of these currents is not included in this exhibition primarily because the "documents" were often deliberately ephemeral ("soirées" and performances) or are now lost (missing texts and objects), and secondarily because the collector, Solomon R. Guggenheim, was more inclined toward works that lie well within the confines of traditional art -- avant-garde works in terms of their idiom, especially as reflecting certain favored and occasionally purist tenets of style, but traditional works in terms of their type (i.e. painting and sculpture).
The resulting collection is a highly select assemblage of all the most innovative and important formal achievements of the era, providing a panorama of civilization that can be easily assigned a datable beginning and end and corresponding to the most authentic and orthodox ideals and values of "modernism." We do not refer here to artistic civilization alone. The era of these developments, while touching on our own, has with distance acquired a specific historical objectivity. Its heights are irrecoverable (in terms of today's creativity) and it already verges on legend.

From within the schema of this first half-century, this exhibition examines Fauvism, Cubism, Expressionism, Abstraction, selections of the so-called "fantastic" art of Chagall and de Chirico, Constructivism and Neo-Plasticism as well as Futurism (both Italian and Russian) and Surrealism in their more definably pictorial forms.
In essence, the exhibition presents three parallel trends, each revolutionary in its way: the first seeks out increasingly abstract and absolute formal values, the second pursues fantastic and surreal imagery, and the third focuses on images of violent expressiveness. These paths each have their precedents in the artistic production of the last thirty years of the nineteenth century (as indeed is evident here).
The discovery of pure color is at the core of each new experience — this had already been claimed for Impressionism, with its elimination of the grays and shading that interrupted chromatic splendor, its absence of palette-mixed pigments, which leaves the eye to blend hues on its own, and its daubs of color dancing like vibrant particles of light. Thus the luminous, colored flux of Impressionism, which conveyed a new sense of space, required no further form of characterization. This principle was variously developed by individual Impressionists, as attested here by the assortment of works by Manet, Renoir and Degas which, ideally, would be integrated with examples from Monet, the prototypical Impressionist painter.
Immediately hereafter, the path splits off abruptly in two directions — one toward an arabesque Symbolism, and the other toward Pointillism.
The first path, blossoming like some exotic plant grafted onto the trunk of Impressionism, found its most vivid expression in van Gogh and Gauguin. It was first nourished from a new source: the Japanese print, which suggested the unexplored potential of the stylization of line and simplification of color. The pure hues of the Impressionists were no longer broken and scattered in molecules to be recomposed by the eye of the observer; color was instead spread into broad zones modulated by lines and symbols. The resulting effect was not a naturalistic intensification of the perception of light, that is, something directed toward the senses. Instead, it consisted of a psychological or men-

tal intensification of emotive and poetic data, and hence something directed toward the feelings.
Meanwhile, Symbolism wove its mesh of "literary" associations, indulging even in romantic subjects. But Gauguin and van Gogh made the leap from literature to unmediated existence. It is no coincidence that their turbulent, adventurous lives paralleled the authentic existentialism evident in the paintings, where "symbols" as such are not a literary surplus but a substantial element, inherent in the form. Color and line become symbols for the feelings, states of mind and emotions that the two artists aim to communicate. Their reds, yellows and greens may indeed have their correlative in the natural world, but van Gogh freighted these relations to breaking point. Such relations may also be totally transgressed with a chromatic outburst that has no correlative in nature, an outburst that throws off "reproduction" as an impediment to "expression."
Similarly, line, for each artist, suggests through its movement changes in mood, while in van Gogh, the symbols are a reworking of the Impressionist daubs, transforming them into nervous psychic diagrams.
The more attenuated and intellectual arabesques of Gauguin, however, do not push feelings to their limits, but liberate them in poetic modulations, channeling them toward nuances that would later be unleashed through the medium of color, in the felicitous expression of the Fauves and even in the restive mysteries of de Chirico.
Van Gogh, however, is the direct antecedent of Expressionism. This statement is self-explanatory.

But we should now look at the other linguistic path deriving from Impressionism, which we speak of in terms of a "system." The system of Pointillism (in its Italian variant, Divisionism) consists in splitting colors and conveying them through flecks and points of pigment that no longer reflect the improvisatory application of the Impressionists but are aligned instead in a rational, systematic mode with a geometrically rigorous effect. The Post-Impressionist logic of Seurat is removed from that of van Gogh; indeed only Seurat's can rightly be called a "logic," one diametrically opposite to the "madness" of the Dutch painter. As in Impressionism, the result is directed toward the senses, but through a method that proceeds from analysis to synthesis with a mathematical exactness.

Sensation becomes self-conscious perception, and control is visible in the active presence of reason. The mind dominates the senses and translates its reactions into a limpid scheme of construction.
On this same line of development, anticipating the decomposition of vision and the "reasoning" of Cubism, we find Cézanne. According to Cézanne, nature (and even more so, painting) is a pattern of elementary solid forms. By moving beyond sensation (or by transcending mere sensation), the painter can in some way discover a rapport with the geometrical "idea," the Platonic archetype. Rather than actually evince such geometries, Cézanne merely hinted at them, as living forms, through a subtle analysis of planes, of luminous facets.
In the Cubism of Picasso and Braque, this spirit of geometry (and the idea of "system") becomes quite sophisticated, reaching forward to a utopian limbo, ruled by reason, but nourished by fantasy.
The Cubists, of course, introduced the element of time to their spatial construction of the image, a synthesis derived from moving round the object to portray it from various angles. Put more simply, they disassembled the object, to reassemble it in an image that departs from the original physical data, creating a pattern that collapses onto the surface of the canvas those planes that normally lend depth. They seem bent on countering the laws of perspective with a new scientific data that is not based on direct perception but on completely novel spaciotemporal theories.
This step was an extension of the scientific undertaking of Divisionism. While Seurat's operation is truly "scientific" in its suppositions and procedures (in the sense of a science of form and color), the Cubists extrapolated from science, attempting a translation. That is, they aspired to translate into painting a new scientific vision, not of painting, but of the world.
Nonetheless, they operated with a conscious margin of free fantasy that spared them from any programmatic ingenuousness. What they were expressing is the rigor and sub-

tlety of the mind, cutting (once more) as if with surgeon's knife into the living tissue of the senses. The senses are actually chastised, as the artists rejected the Impressionist credo and muted their colors, retrieving grays and orchestrating monochrome tapestries as severe as they are refined.

But what were the Cubist's scientific sources? There has been some talk of the "fourth dimension," of links with relativity. But how could the Cubists have been familiar with the so-called "special theory of relativity" (the general theory dates from 1914) advanced in an academic journal by Albert Einstein in 1905 and elaborated by Hermann Minkowski between 1907 and 1909, the very years in which Cubism surfaced? In the past, many scholars have supposed such a familiarity, but more recently the possibility has been excluded. The theories of Einstein and Minkowski were not widely known till years later, and certainly not before 1919.

However, in those earlier years there was much speculation regarding multidimensional geometry, which had matured since in 1883, when new theorems in analytical geometry were proposed that included more than three variables. The names of Riemann, Jouffret and Poincaré turn up in texts by Cubists such as Gleizes and Metzinger, even in the writings of Duchamp. They all speak of a "fourth dimension." Guillaume Apollinaire also mentioned the concept, writing in 1913 that Cubist painting had explored "those new possible measures of extension which, in the language of the modern ateliers are briefly summed up by the term fourth dimension." This dimension, according to Apollinaire, "is space itself, the dimension of the... infinite [it] represents the immensity of space that externalizes itself in all directions in the selfsame instant." But such an "imagination" of the fourth dimension, he continued, "is nothing more than the manifestation of the aspirations, the disquiet, of a great many young artists who saw sculpture from Egypt, from black Africa, or Oceania... Today no value is given to this utopian expression, save some historical interest."

Perhaps Apollinaire's comments were directed toward other movements, such as Futurism, which in the same year had posed new solutions derived in part form Cubism, but allied with concepts and speculations of a more scientific and positive nature, such as "simultaneity" and "dynamism."

But Apollinaire's comments prompt a question. What relationship exists between the fourth dimension and primitive art? Traditional African works had deeply affected Picasso, helping him overcome the academic way of seeing based on a three-dimensional, perspectival representation of space. All archaic figuration is fixed in the two-dimensional space of the supporting medium, and the sense of depth is conveyed on that surface. This is exactly what Picasso sought to do, to bring out the ("temporally" successive) side and rear planes of his objects, and in this way to dissolve the third dimension in an imaginative evocation of the fourth.

Scientific futurism and a love for primitive expression were thus merged in the desire to regenerate the sensibility of modern man. "We are primitives of a new sensibility," the Futurists would soon declare.

During these years this primitivist outlook had an immense impact, one far beyond the sphere of fine arts, touching as it did on the contradictions of the industrial society. Gauguin himself had quit Europe for a remote island in Tahiti to lead a "primitive" life. And Rousseau invented his own exquisite "naive" art, while Rimbaud exclaimed that he "liked idiotic painting, ornamental panels, scenery, signboards, popular illustrations."

Almost all manifestations of the avant-garde in some way assume "primitive" values as "primary," values that are basically complementary to the idea of freedom extolled so frequently in modern social and economic thinking. The interest is directed not only toward truly primitive art, but equally toward every other form of expression (popular art, children's art, the art of the mentally disturbed) that is supposedly immune to the poisons of culture and thus able to communicate in a way more direct and uninhibited, hence more "free."

Sometimes, as with the Expressionists, these values are engaged in service of denunciation, of a radical outcry against the distortions of modern and industrial civilization. At other times, they are contemplated as sources of healthy energy that might further serve the productive prowess of modern society (as in Futurist thinking).

In time, the critical label of "Fauves" or "wild beasts" given to Matisse and his apos-

tles acquired a positive ring. Even the Abstract artists, anti-iconic in the extreme, betray traces of primitivism or equivalent, "noncultured" forms of figuration.

Klee, for one, makes patent reference to children's art. The *Blue Rider Almanac* (1912), representing the group that gathered around Kandinsky, presents illustrations drawn from such sources. In Mondrian, the "primary" colors dominate, in accordance with an ideological approach that in its broad outlines also reflects this outlook.

Abstract art was the destination of the "rational" process of distancing from natural data, a process initiated by the Cubists. As we look further afield for more distant inspiration and stimuli, we have to take account of the revolutions that catapulted society into the new age at the turn of the eighteenth century — the industrial revolution, which transformed the realm of productivity, the French Revolution, which transformed the sociopolitical realm, and the philosophical revolution of Idealism, which transformed the realm of thought. The first spawned the mechanically produced image, later even the animated image (photography, cinema), rendering manual production insufficient and superfluous. The second marked the demise of aristocratic and clerical hegemony, defusing sacred iconography and celebrative and representative imagery and in effect depriving artists of their major patrons. The third cast in doubt the priority of sensory data as the foundation of knowledge and, more generally, the passive dependency of "interior" structures and representation on outside reality.

The various forms of Abstract art are animated by at least three motives, three poetics: a "decorative" and project-based impulse that began with *Jugendstil* (with the ornamental experiments of Hölzel, for instance) and evolved toward the applied research of the Bauhaus, in concert with the development of architecture and design; a "symbolic" and spiritualistic impulse that tended to equate the principles of painting with those of music, which is devoid of all naturalistic references and rich in interior, cosmic "correspondences;" and an utterly formalist impulse that favored geometry as offering an experience of clarity and essentiality.

These motivations are closely linked. An underlying rationalism pervades in the first as much as the third, and it is only partially justified, and not wholly convincing, to counterpose this rationalism with spiritualism (i.e., to contrast a secular and illuministic essentialism with a mystical one). Mondrian's work would become a model of absolute and idealizing rationalism, the paradigm in paint version of pure geometrical formalism in painting, design and typography. But Mondrian's poetics are pervaded by theosophical and spiritualistic aspirations, directed toward overcoming the "contingent" and what he called the "tragedy of the quotidian" through an ideal of equivalence and equilibrium that is inherently also of the spirit and of reason. "I felt," he wrote, "that tragedy was born of nonequivalence."

Kandinsky's Blue Rider is an image of eloquent symbolism, as spiritual as it is rational and idealizing. To theologians of an earlier era, such as Clemente Alessandrino, the horse represented the "irrational" side of the human soul; the rider, as guided and controlled by reason, represented the transcendent rationality of faith. This "blue horseman" alludes to a spirituality intrinsic to the sentiments and passions, whose impetuous energy is nonetheless dominated and reined in. An explicit model here is the folk image of Saint George, who, guided by his mount (the energy of the psyche), slays the monster. Kandinsky himself informs us that this monster was materialism — a term he confusedly associated with moral degeneration and the eclipse of ideals in the modern world, as well as with socialist doctrine.

As compared with "classical" Mondrian, Kandinsky (at least in his initial, "romantic" abstract phase) is patently dynamic and tempestuous — and apparently irrationalistic. But within this musical, orchestrated and harmonious turmoil there is a rather liberated effusion of spirituality, a spirituality that is more impetuous but no less bridled than Reason.

In Mondrian's abstract world, the "base" and tumultuous realm of phenomena is transcended in the inviolable image of a pure spirituality and rationality. All external references, even the most distant, are simply obliterated. In Kandinsky's abstract expression, which celebrates the symbiosis of spirit and universe — in which the former does not so much transcend the world and nature as envelop them, drawing them in and adapting them to its own form — residual, initially unrecognizable figurative elements can be detected. There is, in particular, a naturalistic motif Kandinsky used frequently in his

abstract compositions, the outline of hilltops, the Murnau hilltops that appear throughout earlier figurative works. During Kandinsky's geometric period, this jagged outline, reduced to a kind of diagram, became a pure composition of triangles. The upward thrust of the mountain expresses the yearning for heights, for dominion, for the rarified, for the sublime. The triangle preserves, albeit in absolute form, the expressive import of its prototype. Not surprisingly, Kandinsky wrote that spiritual life is represented by the triangle.

In these already historical modes of abstract painting, which have since become historical, references to natural appearances are excluded (or submerged), but not "meanings" or "contents," though these are often undeliberate or unconscious. In Mondrian the evaluation of the equilibrium (in formal as well as in psychic terms) achieved by the horizontal crossing through the vertical is conscious. But the vast implications of the archetypal form inherent to such a motif — that is to say the symbol of the cross, which the Structuralists consider the most totalizing symbol of all — remain unconscious. The reiteration of the form of the cross (in the "Plus-Minus" series) evolved into the grid of coordinates found in Mondrian's more famous works. The cross also turns up in Malevich (the airplane-cross figure), in Moholy-Nagy, and in the square-patterned works of artists such as Kupka, Lissitzky, Bill and others.

The cross fuses the model of the "norm" (i.e., the square) with the fundamental issue of orientation, terrestrial and cosmic. Etymologically, "norm" derives from the Latin term for a carpenter's square. As a symbol of rationality, of the equilibrating "norm," of an *a priori*, the cross is inherently suggestive of cosmic "correspondences." It reiterates the need for a center, a dominant, unifying point that summarizes and symbolizes everything, and that radiates in all directions. In his *Pier and Ocean* paintings Mondrian adapts a repeated cross form to the subject of the teeming sea as it meets the sky, in a fusion of orientation, navigation and the infinite.

"Struck by the utter vastness of nature," wrote Mondrian, "I tried to express its expanse, its position, its unity." He transferred to paper or canvas that urge toward "total" territorial orientation, "founding" (like a new city) a new form of painting with a radical, primary gesture.

But alongside the intellectualism of the Cubists and the purifying mysticism of the Abstractionists, a new figurative imagery was flourishing, one whose diverse and at times tormented configurations would succeed in visualizing the disquiet and unsettled psychic humors that abstract art had laid aside.

The feeling of Fauvism had been joyful, an explosion of coloristic energy for which the image is little more than a pretext. With the Expressionists, however, a syntax outwardly not so different was employed in a blunt denunciation of problems and social injustices, dependent on forcefully representational images.

Both Fauvism and Expressionism are the progeny of the "symbolic" arabesque (of Gauguin and van Gogh), but while Fauvism suppresses the psychic symbol, restoring through color the pure joy of techniques, the latter contracts the symbol to a scream, in the spirit of Munch's dark Nordic horizons.

From primitivist ethos sprang an isolated offshoot — in the form of Modigliani, whose lyricism betrays a trace of malaise, in the musicality of a refined, even educated, line of restive sensuality.

Chagall imbued his imagery with dream contents, exalting the imagination as channeled through his suggestive and religious memory, the memory of his Jewish and Russian origins.

And here we come to the great apparition of de Chirico's Metaphysics, which in some way remedies and integrates the syntactical and chromatic path of his French counterparts, imbuing Gauguin's insight with the pregnant nocturnal suggestions of the mythical imagery of the Germans (Böcklin's in particular). Through the small rift produced by this juxtaposition, an ostensibly antihistorical avant-garde universe was permeated with emblems of the Classical world, albeit in contorted form, laden with a sense of alarm, leavened with odd juxtapositions of everyday, contemporary objects. While the poesy of Chagall signifies the casting off of a weight of some kind, of earthly gravity, in a lyrical triumph of flight, de Chirico does quite the opposite, anchoring the canvas with a grave, psychic "weight."

Freud (or the unconscious), the idol of the coming Surrealists, was not yet known in artistic circles, but while the "productive" dreaming of Chagall is informed with a daytime serenity, or at least a lunar clarity, de Chirico's waking vision is nightmarish and involves psychic "material." It evokes the psyche not as the expressionist crucible of painful sentiment but as a subterranean and unknown realm.

In the wake of de Chirico, the Surrealists unleashed the Freudian demon. It was the Surrealists who rose up against the Olympus of Abstractionism. But despite the almost unlimited variety and wealth of its ideas, Surrealist art, with its figurative imagery bent on "reproducing" the dream realm, failed to exhaust the fundamental implications of the new movement, just as the paintings inspired by simultaneity and dynamism did not exhaust the implications of Futurism.

Taking their cue from the intuitions of Marinetti, the Surrealists developed their theory of "automatism," the idea of tapping the vital energies of the subconscious through a direct transmission of its traces (which are "formless" rather than abstract).

This was a technically innovative development of the ideology of "spontaneity" that had permeated all the various avant-garde manifestations, with a bias toward primitive or uncultured expression. In this key, however, the Surrealists preferred the model of the mentally unstable (later adopted programmatically by Dubuffet) or the spirit medium.

Through the principle of automatism, the Surrealists provided a bridge to postwar art, the art of the second half of the century. Without such a precedent, the great revolution achieved by Pollock is unimaginable. The broad, entangling gestures of the American painter, created by dripping pigment onto the canvas with his "automatic" method, are sublimated in rhythm and, more deeply, in repetition — like being lost in a cosmic delirium.

Pollock resuscitated abstract painting, but jettisoned the utopian ethos of Abstractionism and subverted its faith in reason. Where Mondrian pieced together his space according to the firm principle of "orientation," Pollock created an absolute disorientation, a vertigo that dissolves the idea of space in labyrinths of dazzling matter.

Pollock looked out across the second half of the course of our century, as outlined at the beginning of this essay. A second half so different from the first, in which art sought to burst its boundaries, its confines, its role. In the new order, the work of art became an image, not of any reality, natural or imaginary, but of gesture, or an image that tends to align itself with the same reality as its representation, in a manipulation of the same matter. The new order opposed, through a diverse and indirect parallelism, ascetically conceptual systems.

Abbreviations

Authors

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J.B.	Jennifer Blessing
E.C.C.	Elizabeth C. Childs
L.F.	Lucy Flint
S.B.H.	Susan B. Hirschfeld
D.Mc.	Denise McColgan
N.S.	Nancy Spector
L.A.S.	Louise Averill Svendsen
J.R.W.	Joseph R. Wolin

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The Solomon R. Guggenheim Foundation
New York, 1985

Thannhauser Collection

Vivian Endicott Barnett

The Thannhauser Collection

Hilde and Justin K. Thannhauser and Harry F. Guggenheim with a model of the proposed galleries for the Solomon R. Guggenheim Museum, ca. 1963

Camille Pissarro, *The Hermitage at Pontoise*, ca. 1867
Collection Solomon R. Guggenheim Museum, New York
Gift, Justin K. Thannhauser

Jules Pascin, *Justin K. Thannhauser and Rudolf Lévy Playing Cards*, 1911
Collection Hilde Thannhauser

The Thannhauser Collection has become closely tied to the identity of the Solomon R. Guggenheim Museum. The objects in the original donation were placed on permanent view in the Thannhauser Wing of the Museum in 1965 and formally entered the Museum's collection in 1978, two years after the benefactor's death. More recently, several paintings have been added to the Thannhauser Collection through exchanges and through gifts from Hilde Thannhauser, Justin's widow. Since the works of art are always on exhibition in the specially designated Thannhauser building of the Museum, they are familiar to more than a generation of visitors to the Guggenheim in New York. The present exhibition at the Palazzo Grassi permits a larger international audience to become acquainted with an extraordinary selection of works acquired by Justin Thannhauser. The generosity of the Thannhausers is reflected in the masterpieces given both in Justin's original bequest and in the significant additional gifts made by Mrs. Thannhauser during the past decade. Both donors have presented to the Guggenheim outstanding works of art from the early twentieth century and have enriched the collection with essential masterpieces from the late nineteenth century.

Their gifts of Impressionist and Post-Impressionist pictures and rare early works by Picasso expand the historical parameters of the Guggenheim's collection. Camille Pissarro's monumental landscape, *The Hermitage at Pontoise* of 1867, is in fact the earliest picture in the Guggenheim Museum's holdings. This large canvas has belonged to the Thannhausers for more than seventy years.[1]

The history of the Thannhauser collection began around the turn of the century.[2] Justin K. Thannhauser was born on May 7, 1892, in Munich. His father was the prominent art dealer Heinrich Thannhauser (1859-1935), who was well known and respected as early as 1904 when he was first associated with F. J. Brakl in Munich. On November 1, 1909, he opened his own gallery, the Moderne Galerie in the Arco-Palais at Theatinerstrasse 7 in the center of Munich with an exhibition of Impressionist paintings.[3] It was at about this time that Justin began to assist his father with exhibitions.

The younger Thannhauser studied art history, philosophy and psychology in Paris, Munich, Berlin and Florence. Years later he particularly recalled his studies with Henri Bergson, Adolf Goldschmidt and Heinrich Wölfflin.[4] During his stay in Paris around 1911, Justin Thannhauser became acquainted with Wilhelm Uhde and Daniel-Henry Kahnweiler as well as the circle of Henri Matisse, which included Rudolf Levy and Jules Pascin. An extraordinary drawing by Pascin portraying Thannhauser and Levy in the Café du Dome on Christmas Eve 1911 is a promised gift from Hilde Thannhauser to the Guggenheim Museum.

From the beginning, the Moderne Galerie Thannhauser presented innovative exhibitions of French as well as German art. The first exhibition of the *Neue Künstlervereinigung München*, an association of Munich artists, was held at the Moderne Galerie from December 1 to 15, 1909. Organized by Vasily Kandinsky, it included thirteen of his own paintings and prints, twenty-one works by Gabriele Münter and eleven by Alexej Jawlensky as well as several by Vladimir von Bechtejeff, Adolf Erbslöh, Alexander Kanoldt, Alfred Kubin and Marianne von Werefkin. The second exhibition of the *Neue Künstlervereinigung* was held at the gallery from September 1 to 14, 1910, at which time paintings by Georges Braque, David and Vladimir Burliuk, André Derain, Kees van Dongen, Henri Le Fauconnier, Pablo Picasso, Georges Rouault and Maurice de Vlaminck as well as Jawlensky, Kandinsky, Kubin, Münter and Werefkin were shown. Also in 1910, in May, the Moderne Galerie mounted an exhibition of forty paintings by Edouard Manet from the famous Auguste Pellerin collection. More than twenty pictures by Paul Gauguin were shown in August and paintings by Pissarro and Alfred Sisley were exhibited in November of the same year. In Janu-

ary 1911 the art of Giovanni Giacometti and Cuno Amiet was presented at the gallery. One of the first exhibitions of Franz Marc's work was held there in May 1911. In June of the same year Thannhauser showed thirty drawings by Paul Klee, and that December one hundred works by Ferdinand Hodler were exhibited.

It was Heinrich Thannhauser who hosted the first exhibition of the *Blaue Reiter* (*Blue Rider*), the innovative group that created a new style of German painting. *Die erste Ausstellung der Redaktion der blaue Reiter* took place at the Moderne Galerie at the same time as the third *Neue Künstlervereinigung* exhibition, from December 18, 1911, until January 1, 1912.[5] The *Blaue Reiter* was founded by Kandinsky and Marc; this first show included their work as well as that of Robert Delaunay, August Macke, Münter, Henri Rousseau, Arnold Schönberg and others. The group's publication, *Der Blaue Reiter Almanach*, and their exhibitions in Munich became the nucleus of new artistic directions.

However, Thannhauser's gallery continued to show Impressionist as well as avant-garde art. A presentation of forty works by Auguste Renoir in January 1912 was followed by a large Edvard Munch exhibition in February. A Futurist show opened on October 27, 1912, and in December fifteen paintings by Cézanne were displayed. In 1912, when Walt Kuhn was in Europe locating works of art for the *International Exhibition of Modern Art* to be held at The Armory in New York, he contacted Heinrich Thannhauser. When the famous Armory show opened in New York in February 1913, it included two Hodlers and a Vlaminck lent by Thannhauser.

In February 1913 the Moderne Galerie Thannhauser in Munich organized the first large retrospective of Picasso's work with the assistance of Kahnweiler. Justin contributed a foreword to the exhibition catalogue. Picasso's *Woman Ironing* (cat. no. A25) was one of seventy-six paintings as well as thirty-eight works on paper presented. In the late 1930s Justin Thannhauser was able to buy this canvas from Karl Adler who had owned it since 1916.

During World War I, the Moderne Galerie was forced to curtail its activities considerably. Justin Thannhauser was called to do military service and left Munich. Three illustrated catalogues, *Nachtragswerke*, which appeared between September 1916 and the spring of 1918, document the pictures that were available. The gallery's stock was predominantly nineteenth-century German and French art, although Post-Impressionist works by Paul Cézanne, Gauguin and Vincent van Gogh as well as twentieth-century pictures by Munch and Picasso were included. Since the German public was resistant to the French art that the Moderne Galerie handled,[6] Justin moved to Switzerland around 1918 and explored the possibility of expanding the gallery outside Munich. By this time he was married to Kate (1894-1960) and his two sons, Heinz and Michel, were born in 1918 and 1920, respectively. Kate Thannhauser was greatly supportive of her husband in all his many activities, particularly in building up his collection.

Following the war, Justin K. Thannhauser assumed the dominant role in the Moderne Galerie. In 1919 the gallery added a branch in Lucerne, which remained active until 1928. January 1927 marked the opening of the Galerie Thannhauser at Bellevuestrasse 13 in Berlin and a large exhibition to commemorate the occasion was held at the Künstlerhaus. The *Erste Sonderausstellung in Berlin* included several pictures now in the Guggenheim: van Gogh's *Mountains at Saint-Rémy*, Manet's *Before the Mirror* (cat. nos. A17, A19), Pissarro's *The Hermitage at Pontoise* and Renoir's *Woman with Parrot* and *Still Life: Flowers* (cat. nos. A31, A32). The Berlin gallery closed in 1937.

The original Moderne Galerie in Munich continued to do business until 1928. A Picasso exhibition took place there in June 1922, followed by a Kandinsky show in July and a presentation of works by Henri de Toulouse-Lautrec in December. In 1926 an exhibition of Degas bronzes which had been organized by the Galerie Flechtheim in Berlin traveled to the Galerie Thannhauser in Munich. *Das Plastische Werk von Edgar Degas* included the three bronzes currently on display at the Palazzo Grassi (cat. nos. A6-A8). During the late 1920s Justin Thannhauser expanded the activities of the gallery and acquired many works of art. He purchased Cézanne's *Still Life: Plate of Peaches* (cat. no. A3), which had formerly belonged to Egisto Fabbri in Florence, from Paul Rosenberg in Paris in 1929. In November 1929 Thannhauser bought Cézanne's landscape of *Bibémus* (cat. no. A5) from Ambroise Vollard in Paris. Significantly, the

Installation view of *Die erste Ausstellung der Redaktion der blaue Reiter* at the Moderne Galerie Thannhauser in Munich in 1911 (Photo Gabriele Münter)

Pablo Picasso signing *Two Doves with Wings Spread* as Jacqueline Picasso watches
(Photo David Douglas Duncan)

focus of activity shifted to Berlin at this time. A large memorial exhibition honoring Claude Monet, organized with the assistance of Georges Clemenceau, took place at the Berlin gallery in February and March 1928. Other historic events were the influential Gauguin show in October 1928 and the successful Matisse show in February and March 1930. Although it did not belong to Thannhauser at the time, Gauguin's canvas *In the Vanilla Grove, Man and Horse* (cat. no. A9) was lent to the famous 1928 exhibition as number 51.

Moreover, Justin Thannhauser played a prominent role in the organization of the 1932 Picasso exhibition at the Kunsthaus Zürich. He had been in contact with Picasso since his first retrospective in 1913 and he maintained the friendship throughout the artist's lifetime. Thannhauser's warm relations with Picasso also explain why there are so many works by the artist in the collection. By 1930 Thannhauser had acquired *Bird on a Tree* of 1928 from the artist, and in 1932 the drawings *Au Café* of 1901 and *Woman and Child* of 1903 entered the collection. A few years later, around 1937, he acquired from Picasso the *Still Life: Flowers in a Vase* of 1906 as well as the superb *Woman with Yellow Hair* of 1931 (cat. nos. A28, A1). Even after World War II Thannhauser continued to visit Picasso in the south of France. David Douglas Duncan photographed the artist signing his painting *Two Doves with Wings Spread* of 1960 when Thannhauser received the canvas from Picasso at La Californie in September 1960.

Although Justin Thannhauser's contacts with artists and his friendships continued, his life was disrupted by the political events of the 1930s. In 1937 he left Germany and went to France where he reestablished the gallery at 35, rue de Miromesnil in Paris. However, soon thereafter, in 1939, he had to flee the Nazis again. On Christmas Eve 1940 Justin Thannhauser and his first wife Kate left Europe on the last ship departing from Lisbon for New York. During World War II Thannhauser lost countless works of art and other valuable possessions in both Germany and France. His home in Paris was raided by German troops who stole or destroyed antique furnishings, musical instruments, numerous works of art and the rare books and papers in his library. Also lost were the gallery archives and correspondence with artists, including that between Marc and Heinrich Thannhauser regarding the founding of the *Blaue Reiter*.[7]

It is impossible to reconstruct what no longer exists and difficult to trace what works survived. We do know that certain masterpieces were acquired during the 1930s: Gauguin's *Haere Mai* (cat. no. A10) was purchased from Ambroise Vollard in Paris in 1934 and Picasso's *Le Moulin de la Galette* (cat. no. A22), which the Moderne Galerie had sold to Paul von Mendelssohn Bartholdy about 1910, was bought back around 1935. Van Gogh's canvas *Landscape with Snow* (cat. no. A12) was acquired by 1937 and the van Gogh drawings (cat. nos. A13-A17) sent to the Australian artist John Russell were purchased from his daughter in Paris in 1938-39. In addition, Thannhauser obtained Picasso's *The Fourteenth of July, Woman Ironing, Young Acrobat and Child* and *Vase of Flowers* (cat. nos. A23, A25-A27) by 1939.

Installation view of the Thannhauser's home at 12 East 67th Street, New York

In 1939 the fear of impending war provoked the French government to organize traveling exhibitions of paintings that belonged to museums, galleries and private collectors. Gauguin's *Haere Mai*, Pissarro's *The Hermitage at Pontoise* and Renoir's *Woman with Parrot* went to South America in *La pintura francesca de David a nuestros dias* which was presented in Buenos Aires (1939), Montevideo (1940) and Rio de Janeiro (1940). The three pictures were exhibited subsequently in the United States at the M. H. De Young Museum in San Francisco (1940-41), The Art Institute of Chicago, the Los Angeles County Museum of Art and the Portland Art Museum in Oregon (1941). Likewise, Cézanne's *Bibémus* (cat. no. A5) was sent with an *Exhibition of French and British Contemporary Painting* organized by the Association française d'action artistique to Adelaide, Melbourne and Sydney in Australia during 1939. The famous van Gogh painting *Mountains at Saint-Rémy* (cat. no. A17), which was on loan to The Museum of Modern Art in New York when the war broke out, was kept there until Mr. Thannhauser moved into his new home at 165 East 62nd Street in April 1941.

In 1944 Justin Thannhauser's elder son, Heinz, who was fighting against the Nazis, was killed in combat on the day the south of France was liberated. Heinz Thannhaus-

Hilde and Justin K. Thannhauser at the celebration of his eightieth birthday at the Solomon R. Guggenheim Museum in 1972

er, who had studied art history and published important articles on van Gogh's drawings, was to have continued the family tradition by taking over the gallery.[8] Justin Thannhauser, grieving for the death of Heinz and the illness of Michel, decided not to open a gallery on 57th Street in New York as he had previously planned and, instead, sold many works at auction in April 1945 at the Parke-Bernet Galleries.[9]

From 1946 to 1971 Justin Thannhauser's home and private gallery was located at 12 East 67th Street in New York. Friends, colleagues and clients remember visiting the townhouse and speak fondly of musical evenings with the Thannhausers. In America he continued to acquire additional works by the artists the gallery had always handled. Among the pictures now exhibited in Venice, Cézanne's *Still Life: Flask, Glass and Jug* and the portrait of Madame Cézanne as well as Picasso's *The End of the Road* (cat. nos. A2, A4, A21) were obtained in the mid-1950s.

Justin Thannhauser's relationship with the Guggenheim Museum began in the early 1960s. In 1963 an agreement was made whereby works from his collection would be bequeathed to the Museum, and since 1965 these have been on permanent view in their own galleries in the Monitor Building of the Guggenheim. Over the years Mr. Thannhauser gave works to museums in several countries, most recently to the Kunstmuseum Bern, in 1973. In 1971 Hilde and Justin Thannhauser decided to move to Switzerland where they resided primarily in Bern. On May 7, 1972, Justin's eightieth birthday was celebrated at the Guggenheim Museum with a concert by Rudolf Serkin, who was a friend of Mr. Thannhauser. On December 26, 1976, Justin K. Thannhauser died in Gstaad, Switzerland.

The legacy of Justin Thannhauser to the Guggenheim Museum has been perpetuated by the permanent exhibition and continuing documentation of his renowned collection. Moreover, through the generosity and support of his widow Hilde Thannhauser, the collection has been augmented by the acquisition of Braque's still life *Guitar, Glass and Fruit Dish on Sideboard* of 1919 as well as by the gift of van Gogh's *Landscape with Snow* of 1888 (cat. no. A12) and Picasso's *Still Life: Fruits and Pitcher* of 1939. In 1985, at the time of Mrs. Thannhauser's presentation of the van Gogh and the Picasso, it was announced that ten additional works had been promised as gifts to the Guggenheim Museum. To commemorate the critical role the Thannhausers have played in the development of the Guggenheim Museum, the Monitor Building has recently been named for the Thannhauser Collection. Hilde Thannhauser's keen and active interest in the Guggenheim is manifested in her generous donations of works of art and in her willingness to participate in the unique presentation of the Thannhauser Collection at the Palazzo Grassi.

Notes

1. For information about works in the Thannhauser bequest, see V. E. Barnett, *The Guggenheim Museum: Justin K. Thannhauser Collection*, New York, 1978.
2. Barnett, 1978, pp. 13-15.
3. For photographs and information about the Moderne Galerie, see K.-H. Meissner, "Der Handel mit Kunst in München 1500-1945" in *Ohne Auftrag: Zur Geschichte des Kunsthandels*, Munich, 1989, vol. I, pp. 44-57.
4. Notes by J. K. Thannhauser, December 1972.
5. M.-A. von Lüttichau, "Die Moderne Galerie Heinrich Thannhauser vor dem Ersten Weltkrieg und der Blaue Reiter" in *Ohne Auftrag: Zur Geschichte des Kunsthandels*, Munich, 1989, vol. I., pp. 116-29; M.-A. von Lüttichau, "Der Blaue Reiter" in *Stationen der Moderne*, exh. cat., Berlin, 1988, pp. 108-18 and *Der Blaue Reiter*, ed. Christoph von Tavel, exh. cat., Kunstmuseum Bern, 1986.
6. E. W. Kornfeld, "Die Galerie Thannhauser und Justin K. Thannhauser als Sammler" in *Sammlung Justin Thannhauser*, exh. cat. Kunstmuseum Bern, 1978, pp. 13-14.
7. Notes by J. K. Thannhauser, ca. 1972.
8. H. Thannhauser, "Documents inédits: Vincent van Gogh et John Russell", *L'Amour de l'Art*, XIXe année, September 1938, pp. 285-86 and H. Thannhauser, "Van Gogh and John Russell: Some Unknown Letters and Drawings", *The Burlington Magazine*, vol. LXXIII, September 1938, pp. 96-97.
9. New York, Parke-Bernet Galleries, Inc., *French & Other Paintings*, April 12, 1945.

A1
Pablo Picasso
Woman with Yellow Hair
Femme aux cheveux jaunes
December 1931

The sleeping woman with yellow hair is Marie-Thérèse Walter (1909-77). Picasso first met her in 1927 and portrayed her distinctive profile and sculptural forms most frequently in the 1930s when she lived with him. *Woman with Yellow Hair* portrays Marie-Thérèse's blonde hair and striking good looks. Picasso has united forehead and nose in a single curve and has folded the arms around the sleeping head to form emphatically sweeping curves and opulent organic shapes. He associated Marie-Thérèse with the languor, seductiveness and inward intensity of sleep and often, in the paintings of the early 1930s, gave her skin a strong lavender tonality. (V.E.B.)

Oil on canvas
39 3/8 × 31 7/8 in.
100 × 81 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514 T59

A2
Paul Cézanne
Still Life: Flask, Glass and Jug
Nature morte: fiasque verre et poterie
ca 1877

From the repeating design of the background, we know this still life was painted in a room of the apartment Cézanne rented in Paris on the rue de l'Ouest from 1876 to 1878 and for a brief time in 1879. The geometric patterning of the wallpaper – lozenges at the intersections of diagonal stripes – that appears in other still lifes and portraits has here been reduced to three evenly spaced cruciform shapes. The middle element lies on the central vertical axis of the picture; the three motifs, on a horizontal line one quarter of the way down from the top of the picture, punctuate the spaces between the trio of bottle, glass and jar, the only components of the still life to rise above the lower half of the composition. The edge of the table, covered by the white cloth, is one quarter of the way up from the lower framing edge, and just above this the four fruits are arranged in a neat row; their bright notes of warm red, orange and yellow against the surrounding white animate the otherwise somber tones of brown, green and gray that dominate the painting. Pentimenti reveal that the rim of the glass was originally drawn about one and one-half inches higher, which would have made the entire composition even more regular and static. Altogether this is one of the most formal and hieratic of Cézanne's still lifes.

The overall impression of this picture contradicts our knowledge of its Parisian setting. The scumbled earthiness of the background and the pair of simple vessels – the wine bottle with its woven straw basket and the glazed earthenware jar for olives – evoke a country setting and Cézanne's Provençal origins; the blue cruciforms seem as much inset tiles on a rough wall as the pattern on urban wallpaper. The tablecloth stands out stark and clean against the rich golden browns, despite the many grays that modulate its whiteness. The spare arrangement of objects on the cloth – flask and wineglass, the ceremoniously presented fruit, and the knife that points between the fruit at the foot of the glass – together with the trinity of aureoled crosses hanging above impart a sense of the sacral to the picture. The sobriety of the painting's subject and composition is underscored by its intensely conceived and laboriously gained forms, built up from a profusion of careful, deliberate strokes of paint. (J.R.W.)

58

1871–1906

Oil on canvas
18 × 21 3/4 in.
45.7 × 55.3 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T3

A3
Paul Cézanne
Still Life: Plate of Peaches
Nature morte assiette de pêches
1879-80

In *Still Life: Plate of Peaches* Cézanne continues his departure from the French Impressionist tradition, out of which he grew. Whereas the Impressionist goal was to paint subjects as active reflectors of light and color, often imparting an insubstantiality of environment, in this work Cézanne distills light into an agent that helps to accomplish what the artist referred to as the *"réalisation"* of his subject, that is, the most heightened realization of an object's particularity as a created entity in the world. Presented here is a plate of fruit, consisting mainly of a pile of peaches; however, a pear can be recognized at the top of the pile, and resting on the tablecloth at the left are two other pieces, either peaches or oranges. The fruit is painted in modulated hues of orange, red and green to indicate their rounded forms and various stages of ripeness.
60 The tablecloth on which they are placed is rumpled into peaks and folds, taking on a sculptural appearance as substantial as the fruit itself. The background wallpaper, which Cézanne used in several other still lifes, is colored a deep blue gray, and therefore acts as a rich complement to the red and orange of the fruit. It is not painted as a simple backdrop, however, for Cézanne allows several leaf forms in the pattern to seem to emerge from the rear plane so that, together with the wallpaper's coloring, a palpable sense of atmosphere is created that binds the background and main subject. Working in the genre of still life, that is, the portrayal of inanimate objects, Cézanne produces a composition that is quietly but distinctly animated and alive. The picture reflects the subtle, glowing mystery of a humble everyday table scene. (D.Mc.)

Oil on canvas
23 1/4 × 28 3/8 in.
59.7 × 73.3 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T4

A4
Paul Cézanne
Madame Cézanne
1885-87

This unfinished work allows us to discern Cézanne's method of drawing directly with color to create his pictures. After sketching outlines of the general forms on the canvas with long, fluid, almost calligraphic brushstrokes, like those still visible in Madame Cézanne's dark blue-violet dress and collar, the artist mapped out tonal ranges by filling in broad areas, such as the muddy green and brown hair or the pale blue and green vaporous background, with loose, brushy applications of thin color. On top of this he laid short, closely massed strokes, building up the volumetric forms of the subject's face with a variety of warm pinks, red oranges, mauves and greens. These individualized, successive touches of high-keyed color are like those of his fellow Impressionists, but Cézanne uses them to model objects in space rather than to dissolve forms in light and atmosphere.

62 The artist married Hortense Fiquet in 1886, seventeen years after they met and fourteen years after the birth of their son. They lived apart for long periods, but Cézanne often painted and drew her portrait when they were together. Twenty-seven painted depictions of Madame Cézanne are known. The task of the artist's sitters was an arduous one that required remaining motionless and silent for hours on end. Madame Cézanne's patience is portrayed here, however, as impassivity. Her features are generalized, her forehead and the front of her nose forming a continuous plane; the expressionless stare of her eyes and set of her mouth suggest vacuity, or at most a kind of stoic resignation. Even the tilt of her oval head seems a formal device, not an expressive one. The portrait gives us little clue to the sitter's character and, perhaps, even less about the artist's attitude toward her. Cézanne depicts his wife with a detached, almost scientific objectivism, with less human feeling than he sometimes lavished on his still lifes and landscapes. (J.R.W.)

Oil on canvas
21 7/8 × 18 1/8"
55.6 × 45.7 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T5

A5
Paul Cézanne
Bibémus
ca. 1894-95

Cézanne painted several scenes of the abandoned quarry called Bibémus, to the east of Aix; from 1895 to 1899 he rented a small building there to store his painting materials. The site was a wild landscape of reddish ocher colored rock, cut away in jagged blocks and massive escarpments, overgrown and half-hidden by vegetation. In this view verdant bushes and trees cover the top of a ridge before a distant range of pale lavender mountains. Vibrant reds, oranges and violets define the stony terrain and the brilliant, apparently sheer rock face that cuts into the right foreground. Unpainted areas of the now somewhat yellowed canvas articulate clouds in the sky and bare patches on the ground, especially on a nearby hillock in the lower left corner. The overall tonality grows less fervent as the eye travels back in depth and up the picture's surface; the foreground's intense warm reds
64 and purples give way in the upper half of the painting to the strong greens of the foliage and then to the cooler pale blues of the sky above. While a general directional movement forward in space from left to right seems indicated, it is not compelling, and there is no clearly defined focus. The flickering sensation, induced by the parallel vertical touches that Cézanne uses to construct the forms of rocks and trees, abets this compositional diffusion. (J.R.W.)

Oil on canvas
28 1/8 × 35 3/8 in.
71.5 × 89.8 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T6

A6
Edgar Degas
Dancer Moving Forward, Arms Raised
Danseuse s'avançant, les bras levés
1882 95

Although an impassioned and active sculptor during his later years, Degas did not have any of the pieces he created cast in bronze, nor did he exhibit any of them, except the *Little Fourteen-Year-Old Dancer* (Collection Mr. and Mrs. Paul Mellon, Upperville, Virginia), which was shown at the 1881 Impressionist exhibition. One can only speculate as to why he refused to have some of his several hundred wax or clay maquettes reproduced. Degas's comments on the subject attest to his ambivalence. Apparently, he very much desired to see his sculptures preserved, and once remarked to his model Pauline, "Oh, how I would like to have a molder come! But there's no end to my sculpture: nothing happens to me but accidents."[1] At the same time, however, he tended to value the sculptural process over the finished product. Ambroise
66 Vollard recalled Degas's hesitance to commit his works to bronze in an amusing anecdote: "One day he said to me of a *Dancer* which was in its twentieth transformation: 'This time I have it. One or two short sittings and Hébrard [the founder] can come.' The next day I found the dancer once again turned to the state of a ball of wax. Faced with my astonishment [Degas said]: 'You think above all of what it was worth, Vollard, but if you had given me a hatful of diamonds my happiness would not have equalled that which I derived from demolishing [the figure] for the pleasure of starting over.'"[2]

The bronzes presented here were created posthumously, when seventy-three of the one hundred and fifty pieces of sculpture discovered in the artist's studio were cast by Adrien A. Hébrard's master founder, Albino Palazzolo, under the supervision of Degas's friend Albert Bartholomé. By means of a two-step, lost-wax technique, requiring the manufacture of intermediary bronze models, the original, fragile sculptures – constructions of wax, plasteline and pieces of cork on wire armatures – were saved.

The process was described as follows: "Palazzolo covered the figures with earth, then he enveloped the whole with a coat of plaster, then he removed the earth and poured in its place a specially prepared gelatine, which he then allowed to harden, thus obtaining a gelatine mold. He extracted the delicate wax figures unharmed and poured wax into the mold reinforcing it with a central core of sand. The duplicate wax figure, being expendable, was cast by the ordinary lost-wax method with the advantage that the resulting bronze could be compared with Degas's original wax and given the same tone and finish."[3]

Degas translated the motifs he explored in his paintings and pastels – horses, dancers and bathers – into sculptural form with the same sense of abandonment and experimentation. As essays on motion, Degas's three-dimensional pieces defy the traditional nineteenth-century academic emphasis on monumental narrative or commemorative sculpture. Although particular poses represented in the artist's sculptures may be traced to his two-dimensional work – the upright, extended posture of *Dancer Moving Forward, Arms Raised* is visible in a charcoal drawing entitled *Trois Danseuses en maillot, les bras levés*, the model's twisted stance in *Spanish Dance* appears in earlier pastels dating from the mid-1880s, including *Danseuse espagnole*, and the sitter's position in *Seated Woman Wiping Her Left Side* is prefigured in the pastel *Femme s'essuyant*, ca. 1886 (Collection James Archdale, Birmingham, England) – the pieces must be viewed as discrete entities and not as studies for or after painted versions. (N.S.)

[1] Quoted in C.W. Millard, *The Sculpture of Edgar Degas*, Princeton, New Jersey, 1976, p. 30.
[2] Quoted ibid., p. 36.
[3] Quoted in V.E. Barnett, *The Guggenheim Museum: Justin K. Thannhauser Collection*, New York, 1978, p. 40.

Bronze
13 1/8 in.
35 cm. high
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2574.78

A7
Edgar Degas
Spanish Dance
Danse espagnole
1896-1911

Bronze
16 in.
40 5 cm high
Solomon R Guggenheim Museum
New York
Gift Justin K Thannhauser
58 2514 T9

A8
Edgar Degas
Seated Woman Wiping Her Left Side
Femme assise, s'essuyant le côté gauche
1896-1911

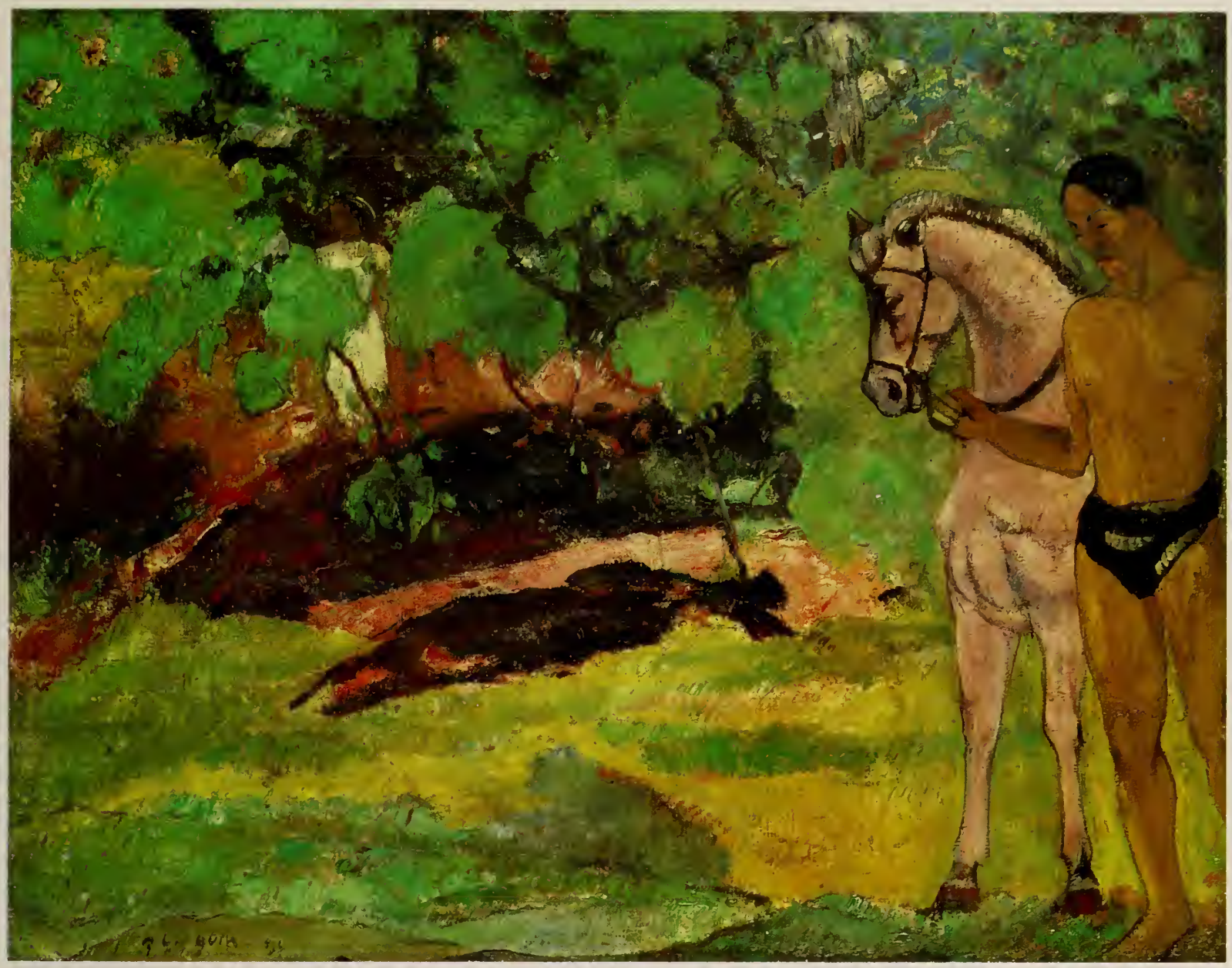
70

Bronze
13 3/4 in
35 cm. high
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T10

A9
Paul Gauguin
In the Vanilla Grove, Man and Horse
Dans la Vanillère, homme et cheval
1891

Gauguin first traveled to Tahiti in 1891: he arrived there in early June and probably began to paint in September. At least twenty canvases date from the autumn of 1891 and many portray the artist's new surroundings in this Tahitian landscape. *In the Vanilla Grove, Man and Horse* shows two large foreground figures juxtaposed with dense foliage, which conceals two female figures who appear to be tending vanilla plants. Gauguin contrasts the man and horse in the foreground with the stylized landscape in the background. Man and horse are presented in close proximity; their boldly outlined forms are derived from a similar pair that appears on the West Frieze of the Parthenon. Gauguin turned to Greek, Egyptian, Indian, Javanese and primitive art for images and he is known to have used photographs for specific motifs. In this painting
72 both the abstract color areas in the foreground and the tapestrylike foliage in the background compress space. Flat, colored shapes can be perceived as surface patterns. Like van Gogh, Gauguin sought bright light, which tends to flatten volumes into areas of intense color. (V.E.B.)

Oil on burlap
28 3/4 × 36 1/4 in.
73 × 92 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T15



A10
Paul Gauguin
Haere Mai
1891

Prior to his first voyage to Tahiti in 1891, Gauguin informed a journalist that he was fleeing France in order to make "simple, very simple art... to immerse myself in virgin nature, see no one but savages, live their life, with no other thoughts in mind but to render the way a child would, the concepts formed in my brain, and to do this with nothing but the primitive means of art, the only means that are good and true."[1] Gauguin's desire to reject Western civilization and completely immerse himself in a naive culture for the sake of aesthetic and spiritual inspiration reflects the dialectical stance of European primitivism. A concept that emerged at the end of the nineteenth century, primitivism was motivated by a romantic faith in the possibility of an unsullied Garden of Eden hidden in the "uncivilized" world – an idea induced by the writings of Jean-Jacques Rousseau – and a fascination with what was perceived as the raw, unmediated sensuality of this world's cultural artifacts. This voyeuristic engagement with underdeveloped societies corresponded to the expansion of French imperialistic practices at the time. With the increase of French colonies – Tahiti was annexed in 1881 – arose a fixation on the savage.

74

Haere Mai is an example of such contradictions as they are manifest in Gauguin's art. The painting is an idyllic landscape, complete with wild black pigs in the foreground. It probably depicts the hills surrounding Mataiea, the small village in which Gauguin settled during the fall of 1891. The richly hued tapestry of flattened forms – mere evocations of the lush Tahitian terrain – reflects the simplicity of style the artist sought during his first visit to the island.
Gauguin superimposed onto the canvas the phrase "*Haere Mai*," which means "Come here!" in Tahitian and does not coincide with the content of the painting. The artist, who spoke little of the native language at the time of his first visit there, often combined disparate Tahitian texts with images in an effort to evoke the foreign and the mystical.[2] Evidently, this practice was intended to make the paintings more enticing to the Parisian public, which craved intimations of the strange and exotic. (N.S.)

[1] Quoted in K. Varnedoe, "Gauguin," in *Primitivism in 20th-Century Art: Affinity of the Tribal and the Modern*, vol. I, exh. cat., New York, 1984, p. 187.
[2] V E. Barnett, *The Guggenheim Museum: The Justin K. Thannhauser Collection*, New York, 1978, p. 59.

Oil on burlap
28 ⅞ × 36 in
72 4 × 91 4 cm
Solomon R Guggenheim Museum
New York
Gift, Justin K Thannhauser
78 2514 T16

A11
Vincent van Gogh
Roadway with Underpass
Le Viaduc
1887

While living in Paris, van Gogh made frequent excursions to the suburb of Asnières in order to escape the urban environment and to paint in nature before his subject, a method he often advocated to other artists. On these trips he would usually stay at the family home of Bernard, a young painter he advised. In a letter to Bernard from Arles, van Gogh reiterated his position on the importance of painting from experience rather than from the imagination: "...I am getting well acquainted with nature. I exaggerate, sometimes I make changes in a motif; but for all that, I do not invent the whole picture; on the contrary, I find it all ready in nature, only it must be disentangled."[1] On a late summer day in 1887, van Gogh set out to record one of the many now-extinct *poternes*, or underpass and tollhouse structures, that ringed Paris and regulated entry into the city.[2] For *Roadway with Underpass*, van Gogh chose the vantage point of a traveler en route from Asnières to Paris, which is suggested by a dim glow at the end of the tunnel. The lone figure clad in black walking into the darkness midway in the tunnel lends a vague air of foreboding to the picture.

Van Gogh painted this scene at the beginning of his mature period when he was exploring the technical achievements of the various stylistic idioms current in Paris. The contrasting creamy ocher impasto and chalky blue shadows on the crumbling masonry underpass and the road suggest the heightened palette and divided brushstroke of the Impressionists. Van Gogh's hesitant investigations of Divisionist color theory are attested to by the contrasting complementary colors he employs in the energetic dots and loose dashes that imply the movement of the foliage animated by the breeze on the embankment.

Roadway with Underpass foreshadows two paintings with similar compositional formats that van Gogh would paint at Arles in 1888, *The Trinquetaille Bridge* (Private Collection, United States) and *The Railroad Bridge* (Collection Kunsthaus Zürich). Like the present painting, these two works present a view through a tunnel from the perspective of a spectator situated diagonally to the right of the bridge; however the more complex later canvases also include a counterthrusting pathway leading to the left. (J.B.)

[1] *The Complete Letters of Vincent van Gogh*, vol. III, Greenwich, Connecticut, 1958, B19, p. 518.
[2] V.E. Barnett, *The Guggenheim Museum: The Justin K. Thannhauser Collection*, New York, 1978, p. 63.

Oil on cardboard mounted on panel, 12 7/8 × 16 1/8 in
32.7 × 41 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T17

A12
Vincent van Gogh
Landscape with Snow
Paysage enneigé
1888

Disillusioned with Parisian artists' café society and the oppressive gloom of the urban winter, van Gogh left Paris in mid-February 1888 to find rejuvenation in the healthy atmosphere of sun-drenched Arles. When he stepped off the train in the southern city, however, he was confronted by a snowy landscape, the result of a record cold spell. Undaunted, van Gogh painted *Landscape with Snow* around February 24, when the snow had mostly melted, just prior to a new inundation.[1] The artist implies the patchy coverage of the snow through daubs of brown paint and by leaving areas of the canvas exposed, both suggesting the bare earth. The relatively subdued tonality of the picture is in stark contrast to the brilliant illumination and feverish colors of the summer harvest paintings van Gogh made later in the year. Here, instead, he presents the looming, purplish light of an impending snowstorm.

78

A great admirer of Japanese art, van Gogh went to Arles hoping to establish an artistic community in an environment commensurate with his Oriental ideal. He wrote to his brother Theo from Arles, "But for my part I foresee that other artists will want to see color under a stronger sun, and in a more Japanese clarity of light."[2] This painting may have been inspired by the snowy scenes common to the Japanese prints van Gogh avidly collected, but it also follows conventions of seventeenth-century Dutch landscape painting in its gradation of color from dark greens and browns framing the foreground to blue sky in the distance, and through the diagonal recession of the road in the snowy landscape.

But, unlike Dutch panoramas with their broad expanse of sky, the present work shows van Gogh concentrating on the terrain between where he stands and the bright red-roofed cottage in the distance. He paints the scene from a perspective immersed in the landscape, on the same plane as the black-hatted man and bowlegged dog trudging along the path. This canvas and a similar one painted a day or so later, *Snowy Landscape with Arles in the Background* (Private Collection, London), are less detailed than the more elaborate and descriptive landscapes van Gogh made a few months later, thus suggesting the artist's tentative approach to his recently chosen home. (J.B.)

[1] R. Pickvance, *Van Gogh in Arles*, exh. cat., New York, 1984, pp. 41, 43.
[2] *The Complete Letters of Vincent van Gogh*, vol. III, Greenwich, Connecticut, 1958, 538, p. 39.

Oil on canvas
16 x 19 in.
40.8 x 48.2 cm.
Solomon R. Guggenheim Museum
New York
Gift, Hilde Thannhauser
84.3239

A13
Vincent van Gogh
Head of a Girl
Late June 1888

After several months painting the vistas of Arles, van Gogh began to investigate portraiture. At first, his subjects were anonymous locals, like the urchin of *Head of a Girl* and the young infantryman of *The Zouave*; later he would convince his friends, for instance the postman Roulin and members of his family, to sit for him. Both of these drawings were enclosed in letters to John Russell, an Australian painter van Gogh had met in Paris. One day toward the end of June 1888, van Gogh interrupted the letter he was writing to Russell to draw the image of a young blonde girl he had seen that afternoon while painting a river scene. When he finished the picture he continued writing on the reverse of the sheet. Also that month he painted a sketch of the child, *The Girl with Ruffled Hair (Private Collection, Switzerland). The Zouave*, instead, was one of a dozen formal drawings after finished paintings that van Gogh sent to Russell in early August, hoping to persuade him to purchase the original canvases.

In his letters van Gogh expressed his aspiration to revive the great traditions of portraiture embodied by Daumier and the Dutch masters. Their paintings depicted the inner state of the individual while also presenting him or her as a type or class of person. Like his contemporary, the realist writer Emile Zola, van Gogh wanted to create character studies of real people, not highly idealized or allegorical figures.

Among van Gogh's colleagues, this renewed enthusiasm for genre subjects extended to foreigners and peasants, who were appreciated for their exoticism and picturesque value. Van Gogh's interest in such subjects is expressed in these two drawings by his emphasis on the flamboyant uniform of the young man from the Zouave, a French army squad originally recruited from Algeria, and in his imaginative embellishment of the street child's clothes and unruly hair. That van Gogh shared a class-based disdain for these individuals is suggested by his comparison of them to animals in his letters; the girl is a "dirty 'mudlark'"; the Zouave has a "bull neck," "the eye of a tiger" and a "feline head."[1]

The wildly abstracted patterns of the sitters' clothing foreshadow the animated wallpaper backgrounds of van Gogh's late *Portrait of Joseph Roulin* (Collection The Museum of Modern Art, New York) and *La Berceuse*, a portrait of Roulin's wife (Collection Museum of Fine Arts, Boston). (J.B.)

[1] *The Complete Letters of Vincent van Gogh*, vol. II, Greenwich, Connecticut, 1958, 501a, p. 592, and 501, p. 591.

Ink on wove paper (lozenge)
7 1/8 × 7 [illegible] in
18 × 19.5 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T20

A14
Vincent van Gogh
The Zouave
End of July-early August 1888

Ink on wove paper
12 9/16 × 9 9/16 in.
31.9 × 24.3 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T23

Vincent

A15
Vincent van Gogh
Boats at Saintes-Maries
End of July-early August 1888

Both drawings were done during the fifteen-month period when van Gogh lived in Arles, an ancient town in Provence near the Mediterranean coast. At this time his production was extraordinarily prolific. The artist made the drawings after paintings he had done and sent them to his friend John Russell. Van Gogh was a voracious visual seeker; we know from descriptions in his letters that he had a natural propensity for apprehending landscapes, people and objects with an unusual intensity, and it was only through his art that he could concretize this highly charged optical experience of the world. The present works were made close in time to one another and executed in the same medium. Although they differ in subject – one is a seascape and the other a landscape – we may appreciate how van Gogh found in each scene a great energy which he imparted to the drawings.

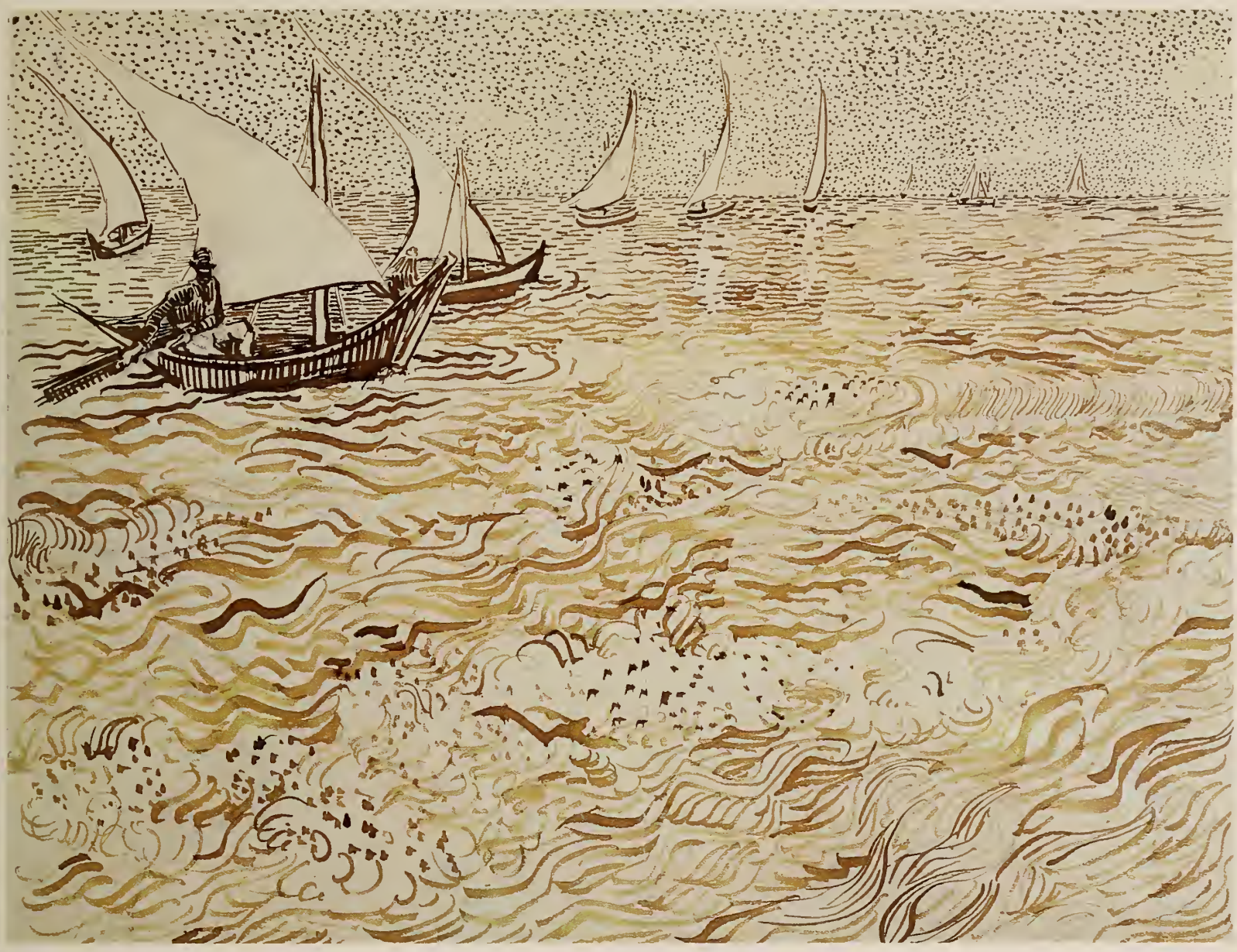
84 *Boats at Saintes-Maries* portrays a group of fishing boats setting out to sea; however, the major portion of the composition is devoted to the sea itself. In the immediate foreground we note a strong turbulence, created by long and undulating strokes of the pen. Within this pattern, though, are clearer areas, dotted here and there with tiny strokes, which suggest the frothiness of the water lapping the shoreline.

Farther beyond and continuing to the horizon, van Gogh's strokes become smoother and horizontal, indicative of the calm of the open sea. The sky is studded with dots; this treatment is typical of many of his drawings of the late 1880s. The artist no doubt took delight in contrasting the man-made and precisely delineated structure of the fishing boats with the irregular patterns made by the mighty unruliness of the Mediterranean.

The Road to Tarascon, while as full of nature's energy as the previous work, is nevertheless serene. The drawing is a landscape, but clearly its main subject is the sun shining gloriously in the sky, framed by two curvilinear trees. Van Gogh has used an enormous variety of lines in the picture. In the immediate foreground is the road to Tarascon (a village just north of Arles), given a dotted pattern. Behind the two trees are fields, and to the right in the background is a row of cypresses. The dominating sun consists of a faint circle with a surrounding area of brilliant white. Lightly executed lines emanating from the white aureole give way to a radial pattern of short horizontal strokes. The curvature of the trees is emphasized by the series of lines that wrap in ringlike patterns around their trunks. Directly behind the trees we note an area of ground made of short, upright strokes, and beyond that a field which is defined by a horizontal patterning of slightly longer lines. The cypresses, trees traditionally associated with death, are made by marks placed so closely together that they blend into a dense and dark mass that contrasts distinctly with the lifegiving sun. As in *Boats at Saintes-Maries*, the sky is studded with dots.

In both of these works, as in all of his drawings, van Gogh's use of line is as passionate as his use of paint. They are prime examples of the artist's ability to utilize this element in creating contrasting patterns, variations of light and darkness, and suggestive atmosphere to convey the meaning of his subject to the viewer. (D.Mc.)

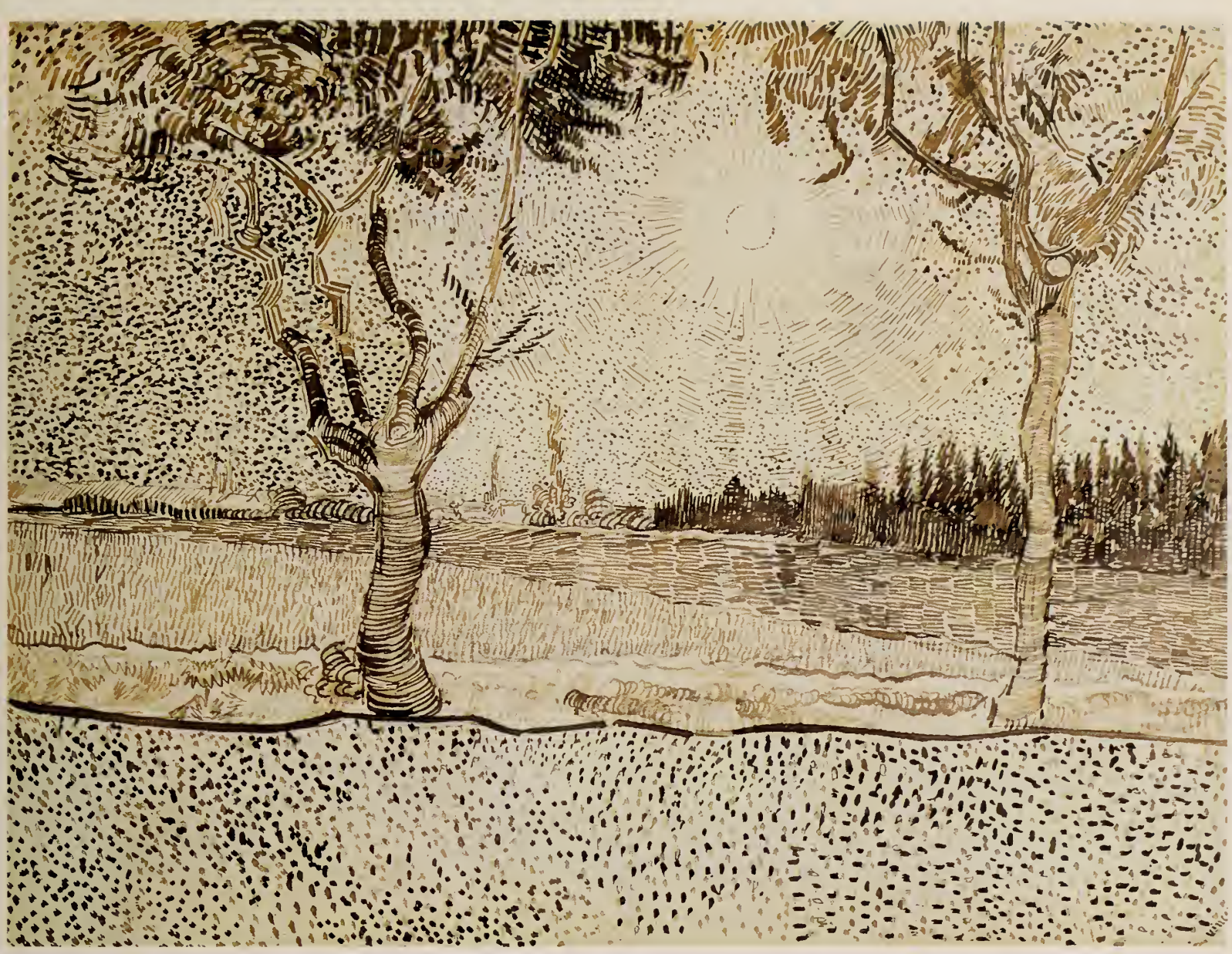
Pencil and ink on wove paper
9 7/8 × 12 1/2 in
24.3 × 31.9 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T21



A16
Vincent van Gogh
The Road to Tarascon
End of July-early August 1888

86

Pencil and ink on wove paper
9 1/8 × 12 7/16 in.
23.2 × 31.9 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T22

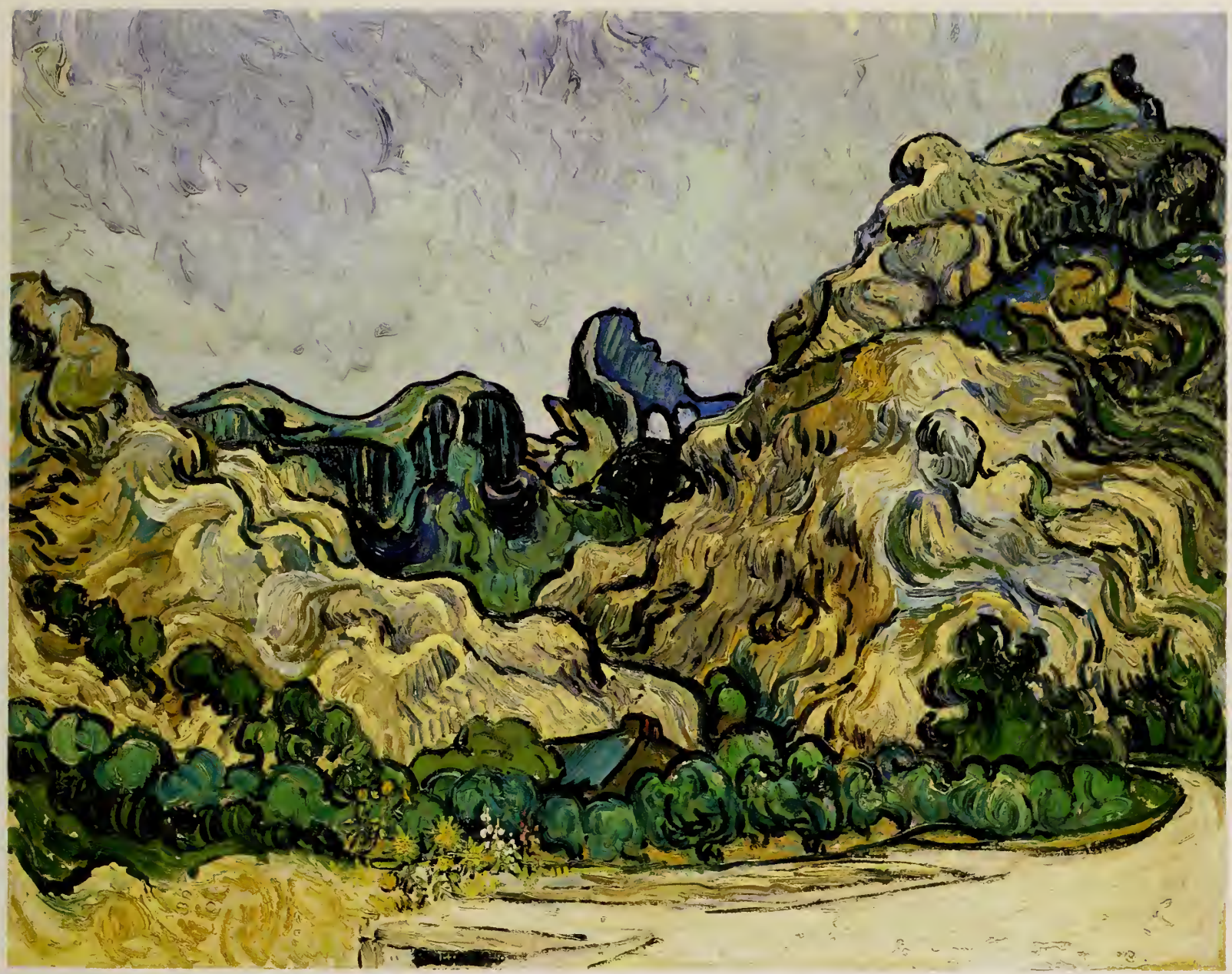


A17
Vincent van Gogh
Mountains at Saint-Rémy
Montagnes à Saint-Rémy
July 1889

In *Mountains at Saint-Rémy* van Gogh depicts the Alpilles, a low, rugged mountain range visible from the hospital of Saint-Paul-de-Mausole in Saint-Rémy, where he was a patient in 1889. He has emphasized the undulating and contorted line of the mountain peaks by repeating patterns of brushstrokes that delineate the slopes. The upper portion of the canvas displays heavily brushed blue pigment that functions as a visual equivalent for the sky and echoes the curvilinear shapes in the lower half. Van Gogh's powerful, thick strokes not only give contour and form but also provide directional movement and expressive energy. The intensity of van Gogh's painting derives primarily from the forms with their tumultuous, convoluted contours rather than from the colors. In this and other Saint-Rémy landscapes his colors, while still bold, have become noticeably more restrained than in previous years.

About July 9, 1889, van Gogh mentioned *Mountains at Saint-Rémy* in a letter to his brother Theo: "The last canvas I have done is a view of mountains with a dark hut at the bottom among some olive trees." A month later he referred to the painting again and associated it with a passage in a book he was reading, Edouard Rod's *Le Sens de la vie*, describing "a desolate country of somber mountains, among which are some dark goatherds' huts where sunflowers are blooming." (V.E.B.)

Oil on canvas
28 1/2 × 35 1/4 in
71.8 × 90.8 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T24



A18
Aristide Maillol
Woman with Crab
La Femme au crabe
1902 (?)-05

Maillol created several small sculptures of women crouching in various attitudes during his career. This bronze was cast by the art dealer Ambroise Vollard from a terra cotta modeled by the sculptor that is no longer extant. Like most of Maillol's sculptures, *Woman with Crab* depicts an idealized nude female, young, strong and voluptuous. She squats in balanced and naturalistic contrapposto on a small base, suggesting just as much area of a beach as is covered by her body, and intently studies a crab near her left foot. Her ungainly pose, close to the ground with knees at nearly shoulder height, seems to parallel the crab's stance. The loosely curled fingers of the woman's right hand, lying flopped palm up on the sand, also echo the form of the crustacean with its many jointed legs. She pinches her right wrist with the forefinger and thumb of her left hand as if in half-conscious imitation of the action of the animal's claws. Even the figure's hair expresses some affinity with marine life; the whorl of the bun on the back of her head is reminiscent of the spiral shell of another kind of sea creature. (J.R.W.)

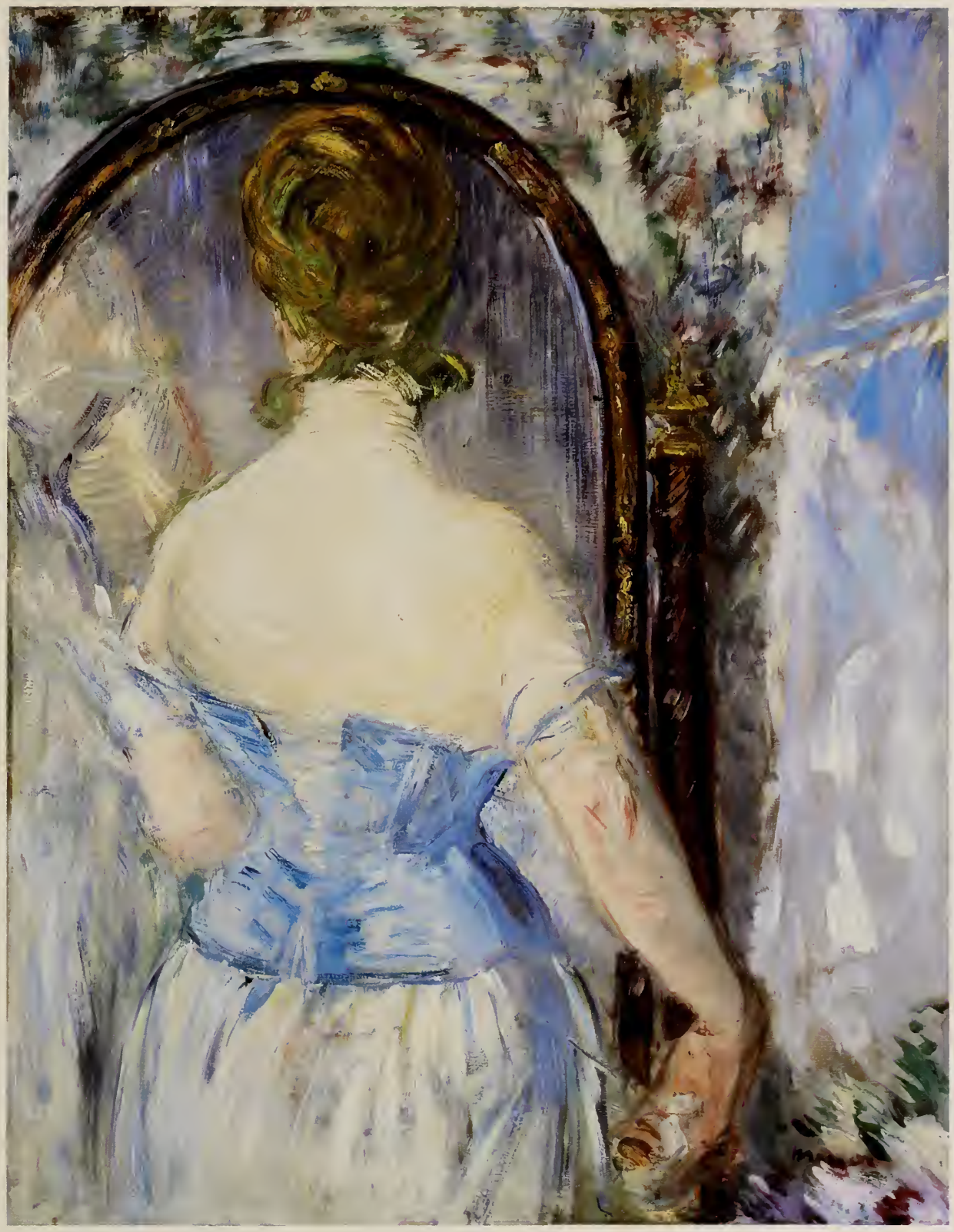
90

Bronze
6 × 5 1/4 × 4 3/4 in.
15.2 × 14.6 × 12.1 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T26

A19
Edouard Manet
Before the Mirror
Devant la glace
1876

In the late 1870s Manet executed several half-length studies of women dressing or bathing. The theme of a woman before a mirror appears also in his painting *Nana* (Collection Kunsthalle, Hamburg). In the example illustrated here the model, whose face and identity remain unknown, is shown with her back to the viewer: her blonde hair, pinkish skin and blue corset are rendered with expressive, fluid brushstrokes that dominate the canvas. Within the mirror, one does not find the woman's reflection but only strokes of paint. Manet's brushwork unites the picture surface, blurring distinctions of space and modeling and giving uniformity to foreground and background. Manet has "set down" the figure in paint with great freedom of handling and boldness in certain passages. As in other Impressionist paintings, no attempt has been made to
92 finish the painting in a traditional sense. (V.E.B.)

Oil on canvas
36 1/4 × 28 1/8 in
92.1 × 71.4 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T27



A20
Edouard Manet
Woman in Evening Dress
Femme en robe de soirée
1877-80

Manet's depictions of people may be loosely categorized as follows: representations of the Parisian *demi-monde* in action such as *Nana*, 1877 (Collection Kunsthalle, Hamburg), *The Plum*, 1878 (?) (Collection National Gallery of Art, Washington, D.C.) and *A Bar at the Folies-Bergère*, 1881-82 (Collection Courtauld Institute Galleries, London); psychological portraits of noted luminaries such as *Portrait of Emile Zola*, 1868, and *Portrait of Clemenceau*, 1879-80 (both Collection Musée d'Orsay, Paris); and studies of the female countenance, which are most often paintings of studio models, students and friends. Since the subject of the present canvas is unidentified – an attribution to the French actress Suzanne Reichenberg remains purely speculative – it is difficult to determine the nature of this portrait. Executed at approximately the same
94 time as *Nana* and *Before the Mirror* (cat. no. A19), it is tempting to view *Woman in Evening Dress* as a portrait of Parisian bourgeois fashion, complete with Japanese fan, rather than as a depiction of a specific personality. The full-length, vertical format resembles contemporaneous society portraits by James McNeill Whistler, who stressed the harmonic arrangement of colors over subject matter. Though Manet never admitted to such practices, many of his critics believed that the flat painted surface – epitomizing the modernist recognition of the two-dimensional reality of painting – was more important to the artist than the images of nineteenth-century bourgeois life he was creating. This thesis, while essentially incorrect when considered as the primary motivation behind Manet's art, is somewhat substantiated by passages of rapid, facile brushstrokes in the work, which threaten to dissolve into decorative surface patterns at every turn. (N.S.)

Oil on canvas
68 5/8 × 32 1/8 in.
174.3 × 83.5 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T28

A21
Pablo Picasso
The End of the Road
Au Bout de la route
1898-99

Picasso spent his formative years in Barcelona where Catalan *modernismo* in general and the artistic activities centered around the café Els Quatre Gats in particular had a decisive influence. Barcelona's cosmopolitan cultural environment made accessible the styles of painting and decoration then in fashion: the English Art Nouveau and Munich's *Jugendstil*. *The End of the Road* dates from 1898-99, before the young artist had traveled outside of Spain. The watercolor shows, from the rear, a line of poor and crippled people as they proceed down a road. A row of carriages moves across the landscape to converge with the procession at the upper right. There, the winged figure of Death carrying a scythe waits for them above the walls of a cemetery. Years later Picasso recalled that "Death waits for all at the end of the road, even though the rich
96 go there in carriages and the poor on foot."[1] (V.E.B.)

[1] Quoted in J. Richardson, *Pablo Picasso: Watercolours and Gouaches*, London, 1964, p. 16.

Oil wash (?) and conté crayon on paper
18 3/16 × 12 1/8 in.
47.1 × 30.8 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T33

A22
Pablo Picasso
Le Moulin de la Galette
Autumn 1900

Picasso remembered that *Le Moulin de la Galette* was the first canvas he painted after arriving in Paris in October 1900. The World's Fair attracted Picasso and several of his Spanish friends to Paris, but they were back in Barcelona for Christmas.

The Moulin de la Galette was a dancing spot at the site of a mill atop Montmartre, not far from where Picasso stayed. Renoir, van Gogh, Toulouse-Lautrec, Théophile-Alexandre Steinlen and Picasso's Spanish friend Ramón Casas had all painted there. Picasso's *Le Moulin de la Galette* is reminiscent not only of Toulouse-Lautrec but also of the latter two artists' work. In this night scene Picasso emphasizes the dancers, who are almost all women, and, through the many black tones and the shrill colors illuminated by electric lights, he creates an unforgettable atmosphere. With *Le Moulin de la Galette* the nineteen-year-old
98 Spaniard captured the excitement of an era. (V.E.B.)

Oil on canvas
34 3/4 × 45 1/2 in.
88.2 × 115.5 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T34

A23
Pablo Picasso
The Fourteenth of July
Le Quatorze juillet
1901

The nineteen-year-old Picasso experienced Bastille Day for the first time on his second trip to Paris in 1901 and recorded his impressions in this sketch. People sit at outdoor café tables in the lower left, looking down to the right at an event taking place outside the frame. Overlapping low buildings, articulated by their stepped rooflines, ring the background in a shallow half-circle, effectively limiting further spatial recession. The vigorous and expressive paint handling is descended from the Impressionists and van Gogh, whose work greatly influenced Picasso at this time; forceful brushwork shatters the coherence of the picture's surface and surges out from the center of the composition, where a man appears to tumble in an explosion of color that may represent a gaily decorated carriage. Three rudimentary figures on the right are nearly engulfed by this torrent of painting. Vivid reds, blues and several tones of white predominate, overpowering the less assertive flesh-tones, greens and the brown of the cardboard support, and highlighted by notes of bright yellow; the hues of the tricolor concentrate in the bunting and flags displayed in the upper half of the scene. The artist captured the excitement of the festivities on the city's streets with the riotous color and energy of this picture.

Picasso has, however, imposed an underlying structure on the tumult of the observed scene. The broken line that separates the crowd and street from the relatively lighter valued buildings and sky bisects the painting horizontally; this demarcation, accented by the presence of the picture's brightest reds, is crossed by several more or less emphatic vertical configurations, including one in the center comprising the central support of the supposed carriage-top, the area between the roofs of the buildings above, and the right edge of the figure in red below. The clearest vertical is that beginning at the lower edge in the shirt front of the man in the yellow hat and continuing in the red pole that rises from left center. The composition seems to hinge on this pole, bearing decorations of French flags and the "R.F." monogram of the *République Française*, symbols of the country to which Picasso would move permanently in 1904. (J.R.W.)

100

Oil on cardboard mounted
on canvas, 18 7/8 × 24 3/4 in.
48 × 62.8 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T36

Picasso

A24
Pablo Picasso
El Loco
Le Fou au chien
1903-04

In Barcelona during 1903 and the early part of 1904, Picasso made several drawings and watercolors of the same mendicant figure, probably a familiar one on the streets of the city. Here he sits cross-legged on the ground with what seem to be his only possessions – the small jar and the cloth held down by four stones to collect alms from passersby. A long and anachronistic blue shift covers his emaciated frame. His sole companion is the equally thin and sad looking little dog who lies exhausted in the man's lap, apparently too tired to move. The artist's inscription *El loco*, which means "the madman" in Spanish, affirms the visual characterization of the beggar – sallow skin, scarecrowlike hands suspended purposelessly in the air before him, wildly unkempt hair and beard, vacant expression – and establishes him as one of the most
102 pathetic of all the alienated and desolate figures of Picasso's Blue Period. (J.R.W.)

Watercolor on wove paper
12 5/16 × 9 1/8 in
32.6 × 23.2 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T40

A25
Pablo Picasso
Woman Ironing
La Repasseuse
1904

After several earlier visits, Picasso went back to Paris in April 1904 and remained there until 1948. He first stayed in Montmartre at 13, rue Ravignan in the building called the "Bateau-Lavoir," where many artists, including Gris, once lived. The large, haunting picture from the Thannhauser collection of a woman ironing dates from this period. Daumier and Degas had treated the subject before, as had Picasso himself in 1901. The expressive pose in this painting of the frail woman pressing down on the iron undoubtedly derives from Degas's work.

Woman Ironing still retains some of the somber tonality of Picasso's Blue Period. Both the neutral colors and the tense, angular figure express poverty, loneliness and suffering. Like Picasso's *Old Guitarist* (Collection The Art Institute of Chicago), which was painted in Barcelona in
104 1903, the woman ironing has one shoulder raised in a distorted pose, the head lowered and turned to the side so that it is seen in profile. The model appears in several of Picasso's canvases of 1904 and has been identified as Margot, the daughter of Frédé, who owned the café Le Lapin Agile, which Picasso and his friends frequented. (V.E.B.)

Oil on canvas
45 1/4 × 28 3/4 in
116.2 × 73 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T41

A26
Pablo Picasso
Young Acrobat and Child
Jeune acrobate et enfant
March 26, 1905

Late in 1904 Picasso again began to paint the harlequins and saltimbanques that had occupied him in 1901. Often he chose to portray a family or, as here, children. This small gouache, executed on gray cardboard, contains various blues and grays as well as the warm brown and pink hues usually associated with the Rose Period. In fact, the Rose Period (1905) can be defined not so much in terms of color as subject matter and mood. At that time Picasso lived with Fernande Olivier in the "Bateau-Lavoir," not far from the Cirque Médrano where he went frequently and made friends with circus people. It was a productive period, when Picasso not only drew and painted in watercolor and gouache but also experimented with sculpture and printmaking. (V.E.B.)

Ink and gouache on gray cardboard
12 7/8 × 9 7/8 in
31.3 × 25.1 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T42

A Mlle
A. Nachmanson
Picasso
Paris 26 Mars 05

A27
Pablo Picasso
Vase of Flowers
Vase de fleurs
1905-06

Picasso spent the summer of 1906 in the village of Gosol, in the mountains of northeastern Spain. While there he produced a number of still lifes with earthenware vessels like the small chocolate pot and the solidly painted glazed bowl and saucer in *Still Life: Flowers in a Vase*. The red ocher and pale pink tonalities that dominate this gouache, characteristic of Picasso's Rose Period, are enlivened by blooms of yellow and blue, and bright red roses. At about the time he finished the work, the artist scored the surface with both a dull instrument and a sharper one. His motives for this must remain a mystery, since Picasso did not completely destroy the picture but kept it and later exhibited and sold it. It is interesting to note, however, that the scratches are not random but are confined largely to the area of the mass of flowers and leaves springing from the two-handled vase; the marks do not so much deface the work as add an otherwise absent graphic dynamism or intensity, much like that of the drawing *Vase of Flowers*.

108

The pen and ink drawing of flowers in a vase may have been made somewhat earlier than the painting. Its style approximates that of van Gogh, whose work continued to be of interest to Picasso. The drawing could have been inspired by a van Gogh painting of sunflowers that was included in a retrospective in Paris in the spring of 1905. Several types of marks – heavy dashes, lighter commalike strokes, crosshatching and outlining – make up the forms and areas of light and shade, and, together with the writhing of the flowers on their stems, give an impression of great animation to the still life. (J.R.W.)

India ink on wove paper
10 1/2 × 7 1/4 in
26.7 × 19.7 cm.
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
S.2514.T43

A28
Pablo Picasso
Still Life: Flowers in a Vase
Nature morte: fleurs dans un vase
1906

Gouache on cardboard
28 3/8 × 22 in
72.1 × 55.9 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T44

A29
Pablo Picasso
Woman with Open Fan
Femme à l'éventail
1906

Both drawings were executed in the same year but differ radically in theme and technique, confirming the immense diversity of Picasso's work that continued throughout his life. *Woman with Open Fan* is a realistic and straightforward bust-length portrait of a female whose identity is unknown. She gazes out at the spectator with a serene yet reserved look on her face. Her hair is pulled back neatly and her dress is modest, buttoned up to the neck and studded at the top with a simple round pin. The woman turns her head slightly to the left, and holds an outspread fan across her breast demurely, which adds to her air of inaccessibility. Picasso's stroke in the drawing is sure but not aggressive. The subject is lit from the right, casting the left side of her face, neck and shoulder in shadow, which the artist indicates by a series of strokes of the pen, concentrated most densely in her face. The woman's dark hair is similarly depicted and follows the curve of her head. The fan is very sketchily drawn. The touch throughout the drawing is light and refined, as the lady herself, in her bearing, seems to be.

In contrast, *Woman and Devil* is a study of seduction in allegorical form. Unlike the previous work, it is executed not with a gentle sureness, but with bold aggression. The theme hearkens back to the original biblical version of Eve and the devil, but Picasso portrays it with a contemporary twist. The woman can certainly be considered an Eve type, with her youthful, nude body, long, rippling tresses, and the look of both innocence and curiosity on her face. She also shows apprehension in the way she draws her arms behind her back, as the devil forcefully offers her a bouquet of flowers. In contrast to the woman, the devil is fully clothed. He appears as an old spindly figure wearing spectacles with horns sprouting from his head. He is dressed in a fitted black suit with white shirt, and carries a top hat and cane, typical Parisian dandy attire at the time the drawing was executed. Picasso uses ink not only for outline, but also to create very dense areas of black, as in the hair and eye sockets of the woman, and the solid black of the devil's suit. In *Woman and Devil* we may conclude that Picasso was addressing an age-old theme with a contemporary allusion: that of the innocent young woman being seduced by an older, more worldly dandy.

While *Woman with Open Fan* is a character study of restraint and refinement drawn from real life, *Woman with Devil* is an imaginary study of seduction that borders on the grotesque. Together they attest to the variety of issues with which Picasso was preoccupied in 1906. (D.Mc.)

Ink on wove paper
6 3/4 × 4 3/8 in
17.1 × 11 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
[illegible] 2514 T45

A30
Pablo Picasso
Woman and Devil
Femme et diable
1906

India ink on laid paper
12 1/8 × 9 1/8 in
30.8 × 23.2 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
78.2514.T46

A31
Pierre-Auguste Renoir
Woman with Parrot
La femme à la perruche
1871

The woman holding the parrot is Renoir's friend Lise Tréhot (1848-1922), whose pretty, youthful features are recognizable in other canvases the artist painted between 1867 and 1872. He probably executed this picture soon after his return from service in the Franco-Prussian War in March 1871 and certainly before Lise married someone else in April 1872, evidently never to see Renoir again. The black silk dress with white cuffs and red sash accentuate Lise's dark hair and white skin; the dark green walls and plants suggest a rather heavy and formal interior decorated in the Second Empire style.

The subject of a woman holding a parrot appears in works from the 1860s by Courbet, Manet and Degas. The formal, static composition and the representation of spatial depth and traditional modeling in
116 Renoir's painting are consistent with his pictures from the late sixties and early seventies. *Woman with Parrot* clearly predates Renoir's Impressionist style and does not yet reflect the high-keyed tonality, shimmering patterns of light and spontaneity of mood that would characterize his later work. (V.E.B.)

Oil on canvas
36 1/4 × 25 5/8 in
92.1 × 65.1 cm
Solomon R. Guggenheim Museum
New York
Gift, Justin K. Thannhauser
[illegible]2514 T68

A32
Pierre-Auguste Renoir
Still Life: Flowers
Nature morte: fleurs
1885

During the decade of the 1880s, Renoir reevaluated his commitment to Impressionist theory and painting technique. He now found the transient effects of light and atmosphere of his earlier plein-air painting to be an impediment rather than an inspiration. As a consequence, he often finished his landscapes in the more stable light of the studio, and he turned increased attention to subjects over which he could exercise greater artistic control: figure studies and still lifes.

In the ordinary motifs of still life, Renoir discovered a world of pictorial possibility. Encouraged by his travel to Italy in 1881-82 and by his study of traditional painting technique (particularly that of Jean-Auguste-Dominique Ingres), Renoir reconsidered the role of line and the relationship of color to contour. Moreover, his friendship with
118 Cézanne led him to explore unusual spatial structure as well as a style of brushwork that could lend greater coherency to the picture surface. Renoir had worked at Cézanne's side at L'Estaque in 1882, and 1885 brought the two artists together once again at La Roche-Guyon. Although we cannot be sure whether the present still life was painted at the time of Cézanne's visit, the impact of his work is evident. The influence of Cézanne's characteristic "constructive" brushwork can be seen in areas of the table where Renoir laid down strokes in parallel horizontal and diagonal lines. Similarly, Cézanne's still lifes of the same period clearly inform both Renoir's juxtaposition of the organic forms of the bouquet with the geometrically patterned backdrop, and the cropping of the table at its left edge and along the frontal face, where the handle of the drawer is abruptly sliced in two. Perhaps the most intriguing aspect of Renoir's response to Cézanne rests in the subtle ambiguities of the composition. It is unclear whether the table's left edge appears at the left extremity of the horizontal planks, or whether, extended by an additional board, it continues to meet the wall, filling the corner of the room. Elsewhere, at the back right edge of the table, two boards elide in a single painterly surface.

Such deliberate ambiguity reflects Renoir's struggle to reconcile the representation of form in space with the perceptual truths gleaned by an Impressionist's eye. A disjunction of painterly treatment also characterizes much of his other work of this period, as in *The Bather*, 1885 (Sterling and Francine Clark Art Institute, Williamstown, Massachusetts), in which Renoir imposes a thickly painted and flatly modeled figure on a delicate, atmospheric ground. Similarly, the densely painted flowers of the present bouquet assert their weighty presence against the more carefully smoothed surface and the summarized forms of the patterned wall. Renoir intensifies this contrast through a shift in palette from the bright and distinct hues of salmon, tangerine, saffron and green of the blossoms to the more muted pastel blues, yellows and greens in the background which merge in subtle harmony. Color, texture and pattern here fuse in the exuberant, if somewhat uneasy, synthesis of an artist seeking new solutions after he had, in his own words, "reached the end of Impressionism."[1] (E.C.C.)

[1] Quoted in *Renoir*, exh. cat., London, 1985, p. 241.

Oil on canvas
32 1/4 × 25 /8 in
81 9 × 65.8 cm
Solomon R. Guggenheim Museum
New York
Gift Justin K. Thannhauser
78 2514 T70

Guggenheim Collection

1
Giacomo Balla
Abstract Speed + Sound
Velocità astratta + rumore
1913-14

In late 1912 to early 1913 Balla turned from a depiction of the splintering of light to the exploration of movement and, more specifically, the speed of racing automobiles. This led to an important series of studies in 1913-14. The choice of automobile as symbol of abstract speed recalls Filippo Tommaso Marinetti's notorious statement in his first Futurist manifesto, published on February 20, 1909, in *Le Figaro*, only a decade after the first Italian car was manufactured: "...the world's splendor has been enriched by a new beauty: the beauty of speed... A roaring automobile... that seems to run on shrapnel, is more beautiful than the Victory of Samothrace."
It has been proposed that *Abstract Speed + Sound* was the central section of a narrative triptych suggesting the alteration of landscape by the passage of a car through the atmosphere.[1] The related *Abstract Speed* (present whereabouts unknown; formerly Collection Dr. W. Loeffler, Zürich) and *Abstract Speed-The Car Has Passed* (Collection Tate Gallery, London) would have been the flanking panels. Indications of sky and a single landscape are present in the three paintings; the interpretation of fragmented evocations of the car's speed varies from panel to panel. The Peggy Guggenheim work is distinguished by crisscross motifs representing sound and a multiplication of the number of lines and planes.
The original frames of all three panels were painted with continuations of the forms and colors of the compositions, implying the overflow of the paintings' reality into the spectator's own space. Many other studies and variations by Balla on the theme of a moving automobile in the same landscape exist. (L.F.)

[1] V. Dortch Dorazio, *Giacomo Balla: An Album of His Life and Work*, New York, 1969, figs. 2-4. See also Rudenstine, pp. 92-93, where all three panels are reproduced.

Oil on canvas, [illegible] in artist's painted frame
[illegible]
Peggy Guggenheim Collection
Venice
[illegible]

2
Constantin Brancusi
Maiastra
1912(?)

According to Brancusi's own testimony, his preoccupation with the image of the bird as a plastic form began as early as 1910. With the theme of the *Maiastra* in the early teens he initiated a series of about thirty sculptures of birds.
The word "*maïastra*" means "master" or "chief" in Brancusi's native Rumanian, but the title refers specifically to a magically beneficent, dazzlingly plumed bird in Rumanian folklore. Brancusi's mystical inclinations and his deeply rooted interest in peasant superstition make the motif an apt one. The golden plumage of the *Maiastra* is expressed in the reflective surface of the bronze; the bird's restorative song seems to issue from within the monumental puffed chest, through the arched neck, out of the open beak. The heraldic, geometric aspect of the figure contrasts with details such as the inconsistent size of the eyes, the distortion of the
124 beak aperture and the cocking of the head slightly to one side. The elevation of the bird on a saw-tooth base lends it the illusion of perching. The subtle tapering of form, the relationship of curved to hard-edge surfaces and the changes of axis tune the sculpture so finely that the slightest alteration from version to version reflects a crucial decision in Brancusi's development of the theme.
Seven other versions of *Maiastra* have been identified and located: three are marble and four bronze. The Peggy Guggenheim example apparently was cast from a reworked plaster (now lost but visible in a 1955 photograph of Brancusi's studio).[1] This was probably also the source for the almost identical cast in the collection of the Des Moines Art Center. (L.F.)

[1] Repr. A. Spear, *Brancusi's Birds*, New York, 1969, p. 55.

Polished brass
24 3/8 in. (62 cm.) high, on stone base
5 9/16 in. (14.2 cm.) high
Peggy Guggenheim Collection
Venice
76.2553 PG 50

3
Constantin Brancusi
The Muse
La Muse
1912

Though initially drawn to Auguste Rodin's sculptural transgressions of nineteenth-century aesthetic convention, Brancusi eventually rejected the French master's emphasis on theatricality and accumulation of detail in favor of radical simplification and abbreviation. Brancusi felt he was vindicated in his pursuit of sculptural immediacy when he encountered Gauguin's primitivistic carvings in the artist's retrospective at the Salon d'Automne in 1906. The practice of *taille directe*, or direct carving, adopted by Brancusi as well as by Picasso, Braque and André Derain after Gauguin's example, fostered an engagement with the material, eliminated work from a model and promoted an abstract sensibility. In early sculptures executed through direct carving – such as *The Kiss* (Collection Muzeul de Artã, Craiova, Rumania) – Brancusi suppressed all decorative detail in an effort to create pure and resonant forms. His goal was to capture the essence of his subject and to render it visible with minimal formal means. While Brancusi's sculptures reflect empirical reality, they also explore inner states of being. The human head, a favorite motif of Brancusi, is often depicted separate from the body as a unitary ovoid shape. When placed on its side, it evokes images of sleep. Other streamlined oval heads such as *Prometheus* (Collection Philadelphia Museum of Art) and *The Newborn* (Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris) – whose shapes recall Indian fertility sculptures – suggest the miracle of creation.
Brancusi's marble *The Muse* is a subtle monument to the aesthetic act and to the myth of Woman as its inspiration. The finely chiseled head – executed in a highly refined version of Brancusi's direct carving technique – is poised atop a sinuous neck, the rightward curve of which is counterbalanced by a fragmentary arm pressed against the cheek. The facial features, although barely articulated, embody classical beauty. As in the sculptor's *Mademoiselle I*, also of 1912 (Collection Philadelphia Museum of Art), the subject's hair is coiffed in a bun at the base of the neck. While *Mademoiselle I* is the image of a particular woman, *The Muse*, although linked to portraiture, is the embodiment of an idea. (N.S.)

126

Marble
17 1/2 × 9 7/8 × 8 in.
44.4 × 24.1 × 20.3 cm.
Solomon R. Guggenheim Museum
New York
85.3317

4
Georges Braque
Piano and Mandola
Piano et mandore
1909-10

The companion pictures *Violin and Palette* and *Piano and Mandola*, painted during the winter of 1909-10, are classic examples of the early phase of Cubism. In both canvases, the objects represented are readily identifiable although their shapes have been fragmented. Braque stated that this fragmentation permitted him "to establish a spatial element as well as a spatial movement." He also remarked that he chose to paint musical instruments not only because he was surrounded by them in his studio but because he was "working towards a tactile space... and musical instruments have the advantage of being animated by one's touch."[1] Both still lifes exist in rather shallow space, and the forms are rendered with neutral colors, predominantly greens and browns. By limiting the pictorial element through the use of a subdued palette, Braque and Picasso concentrated on a new conception of space, on the disintegration of objects into faceted planes and other essentially formal problems of Analytic Cubism. (V.E.B.)

128

[1] D. Vallier, "Braque, la peinture et nous," *Cahiers d'Art*, XXIX[e] année, October 1954, p. 16.

Oil on canvas
36 1/8 × 16 7/8 in.
91 7 × 42 8 cm.
Solomon R Guggenheim Museum
New York
54 1411

5
Georges Braque
Violin and Palette
Violon et palette
1909-10

Oil on canvas
36 1/8 × 16 7/8 in.
91.7 × 42.8 cm.
Solomon R. Guggenheim Museum
New York
54.1412

6
Marc Chagall
The Soldier Drinks
Le Soldat boit
1911-12

The Soldier Drinks demonstrates a definite Cubist influence in the translation of volumes into planes and the subsequent shallowness of the picture space. Furthermore, the strong horizontals, verticals and diagonals, the importance of a large-scale human figure and the emphasis on rhythmic gestures and details are characteristic of Chagall's work around 1912.
The soldier, who appears in uniform drinking tea, is juxtaposed with a samovar and small figures dancing in the foreground. The picture clearly evokes memories of Russia, although it was painted in Paris where Chagall had been since the late summer of 1910. It was not Chagall's intention to represent the world literally or logically or to portray the reality of everyday life. Rather, his interests lay in the poetic and irrational realm of the imagination. (V.E.B.)

132

Oil on canvas
43 × 37 1/4 in
109.1 × 94.5 cm
Solomon R. Guggenheim Museum
New York
41.1211

7
Marc Chagall
Paris Through the Window
Paris par la fenêtre
1913

While *Paris Through the Window* was painted in Paris, it does not represent what Chagall could see from his studio. Imaginary indoor and outdoor views are inseparably joined on the canvas. The Eiffel Tower, an image also favored by the artist's friends Robert Delaunay and Blaise Cendrars, stands as a metaphor for Paris. The parachutist, the cat with a human head, the double-headed man, the upside-down train, the couple promenading sideways belong to the Paris of Chagall's fantasy. By destroying logical reality Chagall has created a larger psychic reality, for he sought to "*construire psychiquement un tableau*" ("to construct a painting according to psychological considerations").[1] (V.E.B.)

[1] Conversation with Margit Rowell, February 1974.

Oil on canvas
53 1/2 × 55 3/4 in.
135 8 × 141 4 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37 438

CHAGALL

8
Marc Chagall
The Flying Carriage
La Calèche volante
1913

Although this painting has often been called *Burning House*, Chagall himself considers the title *The Flying Carriage* to be correct and has stated that the house is not burning. "There is great ecstasy... It is calm."[1] On the left the flying carriage is boldly silhouetted against yellow; on the right the woman in the background has raised her arm in response to the scene. A fiery orange red sky augments the ecstatic, almost apocalyptic mood. The inscription over the door to the house is LAV for LAVKA (boutique). The building functions compositionally to stabilize seemingly disparate elements which are unified also by Chagall's intense, vibrant colors. (V.E.B.)

[1] Conversation with Margit Rowell, February 1974.

Oil on canvas
42 × 47 1/4 in.
106.7 × 120.1 cm.
Solomon R. Guggenheim Museum
New York
49 1212

ЛАВ

9
Giorgio de Chirico
The Red Tower
La Tour rouge
1913

De Chirico's enigmatic works of 1911 to 1917 provided a crucial inspiration for the Surrealist painters. The dreamlike atmosphere of his compositions results from irrational perspective, the lack of a unified light source, the elongation of shadows and a hallucinatory focus on objects. Italian piazzas bounded by arcades or classical façades are transformed into ominously silent and vacant settings for invisible dramas. The absence of event provokes a nostalgic or melancholy mood if one senses the wake of a momentous incident; if one feels the imminence of an act, a feeling of anxiety ensues. De Chirico remarked that "every object has two appearances: one, the current one, which we nearly always see and which is seen by people in general; the other, a spectral or metaphysical appearance beheld only by some individuals in moments of
138 clairvoyance and metaphysical abstraction, as in the case of certain bodies concealed by substances impenetrable by sunlight yet discernible, for instance, by X-ray or other powerful artificial means."[1] Traces of concealed human presences appear in the fraught expanse of this work. One is the partly concealed equestrian monument often identified as Carlo Marochetti's 1861 statue of King Carlo Alberto in Turin,[2] which also appears in the background of de Chirico's *The Departure of the Poet* of 1914 (Private Collection). In addition, in the left foreground overpainting barely conceals two figures (or statues?), one of which resembles a shrouded mythological hero by the nineteenth-century Swiss painter Böcklin. The true protagonist, however, is the crenellated tower; in its imposing centrality and rotundity it conveys a virile energy that fills the pictorial space. (L.F.)

[1] Quoted in W. Rubin, "De Chirico and Modernism," *De Chirico*, exh. cat., New York, 1982, p. 57.
[2] J.T. Soby, *De Chirico*, exh. cat., New York, 1955, pp. 49-50.

Oil on canvas
28 15/16 × 39 3/8 in.
73.5 × 100.5 cm
Peggy Guggenheim Collection
Venice
76.2553.PG.64

10
Giorgio de Chirico
The Nostalgia of the Poet
La Nostalgie du poète
1914

This work belongs to a series of paintings of 1914 on the subject of the poet, the best known of which is the *Portrait of Guillaume Apollinaire* (Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris).[1] Recurrent motifs in the sequence are the plaster bust with dark glasses, the mannikin and the fish mold on an obelisk. These objects, bearing no evident relationships to one another, are compressed here into a narrow vertical format that creates a claustrophobic and enigmatic space.

As in *The Red Tower* (cat. no. 9), the use of inanimate forms imitating or alluding to human beings has complex ramifications. The sculpture at the lower left is a painted representation of a plaster cast from a stone, marble or metal bust by an imaginary, or at present unidentified, sculptor. The character portrayed
140 could be mythological, historical, symbolical or fictional. The fish is a charcoal drawing of a metal mold that could produce a baked "cast" of a fish made with an actual fish. The fish has additional connotations as a religious symbol, and the hooklike graphic sign toward which its gaping mouth is directed has its own cryptic allusiveness. The mannikin is a simplified cloth cast of a human figure – a mold on which clothing is shaped to conform to the contours of a person. Each object, though treated as solid and static, dissolves in multiple significations and paradoxes. Such amalgams of elusive meaning in de Chirico's strangely intense objects compelled the attention of the Surrealists. (L.F.)

[1] Repr. Rudenstine, 1985, p. 162.

Oil and charcoal on canvas
35 5/6 × 16 in
89.7 × 40.7 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 65

11
Robert Delaunay
Saint-Séverin No. 3
1909-10

Robert Delaunay executed seven large oils and numerous drawings of the church of Saint-Séverin in 1909-10: the first instance of a series in his work. The Gothic Church, located in rue des Prêtres Saint-Séverin in Paris, interested the young artist, who painted the canvases in his nearby studio. Like the other versions, *Saint-Séverin No. 3* represents the fifteenth-century ambulatory with its curved vaults, Gothic arches and stained-glass windows. Delaunay chose a view that enabled him to depict tipping arches and bulging columns at the point where the ambulatory curves around the choir and, in addition, permitted him to paint colors modified by the light emanating from the stained-glass windows. The monochromatic color of the Guggenheim's picture appears related to Cézanne's work. In fact, Delaunay spoke of the Saint-Séverin motif as occurring in "a period of
142 transition from Cézanne to Cubism, or rather from Cézanne to the *Windows*."[1] (V.E.B.)

[1] R. Delaunay, *Du Cubisme à l'art abstrait*, ed. P Francastel, Paris, 1957, pp. 86-87.

Oil on canvas
45 x 34 /8 in
114 1 x 88.6 cm
Solomon R Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
41 462

12
Robert Delaunay
Eiffel Tower
Tour Eiffel
1911

Constructed in 1889 as a symbol of technological advancement, the Eiffel Tower captured the attention of painters and poets attempting to define the essence of modernity in their work. Delaunay's obsession with the tower resulted in at least thirty completed paintings representing the radical yet graceful iron edifice. According to the poet Blaise Cendrars, Delaunay made fifty-one attempts to depict the tower in 1911 before arriving at an acceptable solution.[1] "Delaunay," explained Cendrars, "wanted to interpret [the tower] plastically. He succeeded at last with his world-famous picture. He disarticulated the tower in order to get inside its structure. He truncated it and tilted it in order to disclose all of its three hundred dizzying meters of height."[2]

The pictorial vocabulary with which Delaunay rendered the Eiffel Tower
144 from several simultaneous perspectives is essentially Cubist. In the present canvas, the shifting, fragmented forms of the tower and the buildings surrounding it implode, as it were, to create an allover pattern of interconnected planes. However, the emphasis here is not entirely on the interplay of various architectural constructions viewed from multiple vantage points, but also on the effect of atmospheric light upon the city of Paris. Delaunay's *Eiffel Tower* series marks a transition from his semimimetic representations of the urban environment to abstractions based on color spectrum analysis. According to Guillaume Apollinaire, these latter works belonged to a new aesthetic category, which he called Orphism. (N.S.)

[1] B. Cendrars, "The Eiffel Tower," in *The New Art of Color. The Writings of Sonia and Robert Delaunay*, ed. A. Cohen, New York, 1978, p. 174.
[2] Ibid., p. 175.

Oil on canvas
79 1/2 × 54 1/2 in
202 × 138.4 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.463

13
Robert Delaunay
The City
La Ville
1911

The composition of *The City* apparently was derived from a photograph Delaunay had that showed the Eiffel Tower from the southwest corner of the top of the Arc de Triomphe. Nevertheless, Delaunay added the lateral curtains he often used. With the exception of the curtain folds framing either side, the painting is situated in slight but undefined depth. The picture demonstrates Delaunay's rapprochement with Cubism – in particular, the close-valued color scheme partakes of Cubist chromatic austerity. However, unlike Braque's and Picasso's Cubism – an essentially graphic form of expression – drawing plays no role in Delaunay's painting; instead light and its effect on color are determining compositional factors. In order to achieve the fragmented modulation of the field, Delaunay used a mosaic-like pointillist technique he
146 had practiced earlier under the influence of the Neo-Impressionists Paul Signac and Henri-Edmond Cross. (V.E.B.)

Oil on canvas
57 7/8 × 44 1/2 in
145 × 111.9 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
38.464

14
Robert Delaunay
Red Eiffel Tower
La Tour rouge
1911-12

The structure in *Red Eiffel Tower* appears more rigidly upright than that in the earlier *Eiffel Tower* (cat. no. 12). This is accentuated by the way Delaunay reduces the number of vantage points from which it is seen. The huge structure is emphatically red and thus more colorful than in reality. Delaunay uses the color to differentiate the tower from the surrounding light and to sustain its upward thrust. In the *Red Eiffel Tower* he emphasizes the radiant light streaming down on the tower rather than the iron girders with which it is constructed. To Delaunay the Eiffel Tower was ambitious, monumental and aggressively modern: a symbol of the modern world. (V.E.B.)

Oil on canvas
49 1/4 × 35 1/8 in
125 × 90.3 cm
Solomon R. Guggenheim Museum
New York
46.1036

15
Robert Delaunay
Windows Open Simultaneously
(1st Part, 3rd Motif)
Fenêtres ouvertes simultanément
(Ière partie, 3e motif)
1912

Though Delaunay had virtually discarded representational imagery by the spring of 1912 when he embarked on the *Windows* theme, vestigial objects endure in this series. Here, as in *Simultaneous Windows 2nd Motif, 1st Part* (Collection Solomon R. Guggenheim Museum) of the same moment, the centralized ghost of a green Eiffel Tower alludes to his enthusiasm for modern life. Analytic Cubism inspired Delaunay's fragmentation of form, oval format and organization of the picture's space as a grid supporting intersecting planes. However, unlike the monochromatic, tactile planes of Cubism, those of Delaunay are not defined by line and modeling, but by the application of diaphanous, prismatic color. Delaunay wrote in 1913: "Line is limitation. Color
150 gives depth – not perspectival, not successive, but simultaneous depth – as well as form and movement."[1] As in visual perception of the real world, perception of Delaunay's painting is initially fragmentary, the eye continually moving from one form to others related by hue, value, tone, shape or direction. As focus shifts, expands, jumps and contracts in unending rhythms, one senses the fixed borders of the canvas and the tight interlocking of its contents. Because identification of representational forms is not necessary while the eye moves restlessly, judgments about the relative importance of parts are not made and all elements can be perceived as equally significant. The harmony of the pictorial reality provides an analogy to the concealed harmony of the world. At the left of the canvas Delaunay suggests glass, which, like his chromatic planes, is at once transparent, reflective, insubstantial and solid. Glass may allude as well to the metaphor of art as a window on reality. (L.F.)

[1] Quoted in D. Cooper, *The Cubist Epoch*, London, 1971, p. 84.

Oil on canvas (oval)
22 3/8 × 48 3/8 in
57 × 123 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 36

16
Marcel Duchamp
Nude (Study), Sad Young Man on a Train
Nu (esquisse), jeune homme triste dans un train
1911-12

This painting, which Duchamp identified as a self-portrait, was probably begun during December of 1911 in Neuilly, while he was exploring ideas for the controversial *Nude Descending a Staircase, No. 2* of 1912 (Collection Philadelphia Museum of Art).[1] In *Nude (Study), Sad Young Man on a Train* his transitory though acute interest in Cubism is manifested in the subdued palette, emphasis on the flat surface of the picture plane and in the subordination of representational fidelity to the demands of the abstract composition.

Duchamp's primary concern in this painting is the depiction of two movements, that of the train in which we observe the young man smoking, and that of the lurching figure itself. The forward motion of the train is suggested by the multiplication of the lines and volumes of the figure, a semitransparent form through which we can see windows, themselves transparent and presumably presenting a blurred, "moving" landscape. The independent sideways motion of the figure is represented by a directionally contrary series of repetitions. These two series of replications suggest the multiple images of chronophotography, which Duchamp acknowledged as an influence, and the related ideas of the Italian Futurists, of which he was at least aware by this time. Here he uses the device not only to illustrate movement, but also to integrate the young man with his murky surroundings, which with his swaying, drooping pose contribute to the air of melancholy. Shortly after the execution of this and similar works, Duchamp lost interest in Cubism and developed his eccentric vocabulary of mechanomorphic elements that foreshadowed aspects of Dada. (L.F.)

152

[1] See Rudenstine, 1985, pp. 265-266.

Oil on cardboard
39 3/8 × 28 3/4 in.
100 × 73 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 9

17
Raymond Duchamp-Villon
Maggy
Tête de Maggy
1912

The sitter, Maggy, was the wife of Georges Ribemont-Dessaignes, the Surrealist poet and painter who apparently met the artist in 1909 and was a frequent visitor to Puteaux. Duchamp-Villon has accentuated her prominent features to the point of caricature. The absence of modeling, surface texture, realistic detail and psychological interpretation is immediately apparent. Instead, the emphasis is on essential volumes and their formal relationships. Close in style to the sculptor's head of *Baudelaire* of 1911, *Maggy* displays to an even greater degree the process of reduction and redefinition. The distinctive cylindrical neck, bulging forehead, deep ridges of the eyebrows and cheeks in *Maggy* can be discerned in incipient form in *Baudelaire*. In the distortion of facial features and the Cubist sense of structure, *Maggy* bears a decided
154 resemblance to Matisse's bronzes of *Jeannette*, particularly the third and fourth versions which date from the spring and autumn of 1911.
The plaster head of *Maggy* (Estate of the artist) has been dated 1912 since it was first exhibited in 1914 at the Galerie André Groult in Paris. Other bronze casts of *Maggy* are in The Hirshhorn Museum and Sculpture Garden in Washington, D.C., and the Musée National d'Art Moderne, Centre Georges Pompidou in Paris. (V.E.B.)

Bronze
29 1/2 × 13 1/8 × 16 in.
74 × 87 9 × 40.6 cm.
Solomon R Guggenheim Museum
New York
57 1464

18
Albert Gleizes
Portrait (Head in a Landscape)
Tête d'homme
1912-13

As in other paintings dating from this period, Gleizes here investigates the Cubist idiom that he initially encountered in the experimental works of Picasso and Braque. Along with Metzinger, Léger, Le Fauconnier and the Duchamp brothers, Gleizes adopted an essentially Cubist vocabulary as the means through which to realize his vision of an abstract, utopian painting. But rather than dissolving his subject matter into a succession of tiny fragmented planes – as Picasso and Braque did – Gleizes constructed his imagery from a series of geometricizing forms. Instead of dissecting a given entity, he assembled it volumetrically.
In this canvas the head is fashioned from a number of intersecting planes that extend outward, merging into the background in a typically Cubist manner. The boldly delineated face, complete with cleft chin, is thought
156 to be a self-portrait.[1] (N.S.)

[1] Rudenstine, 1976, p. 144.

Oil on canvas
14 1/8 × 19 1/8 in
37.6 × 50.4 cm
Solomon R. Guggenheim Museum
New York
The Hilla Rebay Collection
71.1936 R151

19
Albert Gleizes
Portrait of an Army Doctor
Portrait d'un médecin militaire
1914-15

During Gleizes's year of military service at Toul in France in World War I, he was able to continue painting. The sitter in *Portrait of an Army Doctor* is Dr. Lambert, a surgeon attached to Gleizes's regiment who had taught at the University of Nancy. All but one of the eight surviving studies for the portrait are in the Guggenheim Museum collection.[1] In the painting Gleizes has carefully arranged the intersecting diagonals and has created circular areas to delineate the figure while focusing on the surgeon's white clothing and his dark hair, eyebrows and mustache. Related in style and conception to the *Portrait of Igor Stravinsky*, 1914, *Portrait of an Army Doctor* gives a dignified, sober impression of the subject but does not explicitly identify his profession. (V.E.B.)

[1] See Rudenstine, 1976, pp. 146-147.

Oil on canvas
47 1/4 × 37 3/8 in.
119.8 × 95.1 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R Guggenheim
37.473

20
Natalia Goncharova
Cats
Koshki; Les Chats
1913

Goncharova's painting reveals an understanding of Futurism and Cubism. In *Cats* the forms are represented with faceted planes and the rays by lines of color. The lines of force emanating from objects convey movement and give structure to the composition. A fine example of Goncharova's Rayonist work, *Cats* displays the glowing colors and bold design characteristic of her style. Goncharova was fascinated with Russian folk tales and folk art, and her knowledge of native Russian designs, embroideries and icons is reflected in her painting. In March 1912 Goncharova together with Larionov, Malevich and Vladimir Tatlin organized the *Donkey's Tail* exhibition in Moscow to promote their distinctly Russian school of modernism. Goncharova's peasant pictures exerted a decisive influence on Malevich's development. (V.E.B.)

Oil on canvas
33 1/4 × 33 in.
84.4 × 83.8 cm.
Solomon R. Guggenheim Museum
New York
57.1484

21
Juan Gris
Houses in Paris
Maisons à Paris
1911

This urban landscape dates from 1911, when Gris lived in Montmartre in Paris. Soon after his arrival there from Madrid in 1906 he settled at 13, rue Ravignan, in the building called the "Bateau-Lavoir," where his compatriot Picasso also lived. Although Braque and Picasso were his friends, Gris was by no means their follower. His stylistic development evolved toward Cubism in an individual manner and revealed the influence of Cézanne. He painted his first oils in 1911. At that time Gris had his studio on the first floor of the Bateau-Lavoir, overlooking place Ravignan (now place Emile Goudeau), and *Houses in Paris* may well represent the surrounding area.[1]

The Guggenheim picture reflects this early moment in Gris's Cubism in the slight flattening of the building, the tilted angle at which architectural elements are presented, in the emphasis on line as an integral part of the design and in the gray tonality which incorporates subtle shades of blue, green and pink. Related works showing buildings in Paris include an oil, *Houses in Paris*, in the Sprengel Collection, Hannover, and a drawing in The Museum of Modern Art, New York, Joan and Lester Avnet Collection. (V.E.B.)

162

[1] First observed by Rudenstine. See Rudenstine, 1976, p. 187.

Oil on canvas
20 5/8 × 13 1/2 in.
52.4 × 34.2 cm
Solomon R. Guggenheim Museum
New York
48.1172 X 33

22
Juan Gris
Newspaper and Fruit Dish
Journal et compotier
March 1916

Several still lifes Gris painted in March 1916 contain a newspaper and compotier on a table and a door visible in the background. This group includes another canvas that also belonged to Katherine S. Dreier and is now in the Yale University Art Gallery, New Haven. In *Newspaper and Fruit Dish* not only Gris's use of bright colors but also his technique of dotted brush strokes in a contrasting color are worthy of special mention. It is well known that Picasso and Braque had enlivened the surfaces of their work and created decorative effects with patterns of dots around 1914-15. Georges Seurat may have been another source of inspiration: in his letters Gris makes clear his awareness of Seurat's technique, although he does not employ it in relation to color theory as the Neo-Impressionists did. For the most part in the Guggenheim picture Gris applied blue dabs
164 of paint onto yellow areas, some yellow dots over pale pink areas and, at the top, superimposed red dots on yellow, gray and green. The final effect is not scientific but ornamental and colorful. (V.E.B.)

Oil on canvas
18 1/8 × 14 7/8 in.
46 × 37.8 cm.
Solomon R. Guggenheim Museum
New York
Gift, Estate of Katherine S. Dreier
53.1341

LE Jv
AL

23
Vasily Kandinsky
Blue Mountain
Der blaue Berg
1908-09

In 1908 Kandinsky knew the work of Post-Impressionists such as Gauguin and van Gogh as well as that of the Nabis, Matisse and other Fauves. His paintings demonstrate an affinity with the *Jugendstil* arts and crafts movement and with religious paintings on glass. *Blue Mountain* dates from 1908-09, a transitional moment in Kandinsky's career. While identifiable forms can still be discerned in this picture, they have lost their impact as representational images and have moved far in the direction of abstraction. The flattened blue, red and yellow forms emphasize the upward thrust of the composition.

The motif of three horsemen and a mountain figures prominently in Kandinsky's oeuvre until 1913. As early as 1902 the image of a single horse and rider appeared in his work. (V.E.B.)

166

Oil on canvas
41 3/4 × 38 in.
106 × 96.6 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
41 505

24
Vasily Kandinsky
Group in Crinolines
Reifrockgesellschaft
1909

Group in Crinolines is a transitional work in Kandinsky's career, indicating a shift from his early fairy-tale pictures to highly abstracted images. Though painted in Munich two years after Kandinsky lived and worked in Paris from 1906 to 1907, this canvas attests to his appreciation of modern French art. The plein-air social gathering of men and women dressed in Biedermeier fashion is reminiscent of Manet's portrait of leisure life, *Music in the Tuileries*, 1862. Kandinsky admired Manet's work for what he construed to be an emphasis on painting itself rather than a mimetic translation of the empirical world. While the content of *Group in Crinolines* may resemble that of nineteenth-century Impressionist scenes, its brilliant, radical color scheme is clearly Fauvist in inspiration. During his stay in Paris, Kandinsky exhibited at the Salon d'Automne of 1906 in which Matisse and
168 the Fauves were prominently featured. He pronounced Matisse to be "one of the greatest of the modern French painters" in his treatise *Über das Geistige in der Kunst*.[1]
Kandinsky painted a second version of *Group in Crinolines* (Collection State Tretiakov Gallery, Moscow) which was included in the first exhibition of the *Neue Künstlervereinigung München* in 1909. In 1911 Kandinsky painted *Pastorale* (Collection Solomon R. Guggenheim Museum), a canvas similar in theme to, but formally more abstract than, *Group in Crinolines*. Kandinsky recast the semirealistic, though idyllic, image of formally attired people of *Group in Crinolines* into a highly stylized utopian landscape in *Pastorale*. (N.S.)

[1] *Kandinsky Complete Writings on Art*, eds. K.C. Lindsay and P. Vergo, vol. I Boston, 1982, p. 151

Oil on canvas
37 1/2 × 55 1/8 in
95.2 × 140.1 cm
Solomon R. Guggenheim Museum
New York
45.956

25
Vasily Kandinsky
Sketch for "Composition II"
Skizze für Komposition 2
1909-10

The Guggenheim painting is the last in a series of numerous studies for *Composition II* (now destroyed). Kandinsky considered the *Compositions* major works which he formulated gradually from preliminary sketches to realize an expression of inner feeling. When he was sick with typhoid fever, Kandinsky visualized a picture which he later strove to reconstruct. The artist felt that *Composition II* came close to capturing that vision.

Although scholars have differed in their interpretations of specific images in the painting, there is general agreement that a catastrophe is depicted on the left and an idyllic scene on the right. Kandinsky himself stated that *Composition II* did not have a theme. He has filled the canvas with a multitude of vibrantly colored, simplified forms and has compressed the imagery to such a
170 degree that it seems to overwhelm its two-dimensional confines. (V.E.B.)

Oil on canvas
38 3/8 × 51 5/8 in.
97.5 × 131.2 cm.
Solomon R. Guggenheim Museum
New York
45 961

26
Vasily Kandinsky
Improvisation 28 (Second Version)
1912

The shift in the titles of Kandinsky's paintings from those recalling literary themes to those evoking musical creations - *Impressions*, *Improvisations* and *Compositions* - marks the artist's increasing experimentation with abstracted forms in 1911. He described his *Improvisations* as "chiefly unconscious... expressions of events of an inner character."[1] While Kandinsky advocated abstraction as the best mode of painting for expressing an artist's innermost resources and indicating the existence of an otherwise invisible, spiritual realm, he realized that it would be necessary to develop such a style slowly in order for the public to understand its message. In his *Über das Geistige in der Kunst*, Kandinsky proposed a method of veiling and simplifying pictorial images so that the essential objects of a composition would be barely recognizable. Admitting that "today we are still firmly bound to
172 the outward appearance of nature and must draw forms from it," he suggested that there existed a hidden pictorial construction that would "emerge unnoticed from the picture and [would thus be] less suited to the eye than the soul."[2]

As in all of Kandinsky's other *Improvisations*, motifs emerge in *Improvisation 28 (Second Version)* to reveal a unifying theme in the work from this period: the Apocalypse as described in the Revelation of St. John the Divine. Though more explicit in the preparatory sketch for this canvas (Collection The Hilla von Rebay Foundation), images of an embracing couple, shining sun, celebratory candles, boat, waves, serpent and, perhaps, cannons emerge from a composition that initially appears to be defined entirely in abstract terms by dynamic lines and seemingly random patches of color. The canvas is divided into two sections by transparent tubular forms that traverse the picture vertically. The right portion of the scene, containing couple, sun and candles, may represent a future of hope and redemption after an apocalyptic deluge that is suggested on the left by the waves and cannons. (N.S.)

[1] *Kandinsky: Complete Writings on Art*, eds. K.C. Lindsay and P. Vergo, vol. I, Boston, 1982, p. 218.
[2] Ibid., pp. 199, 209.

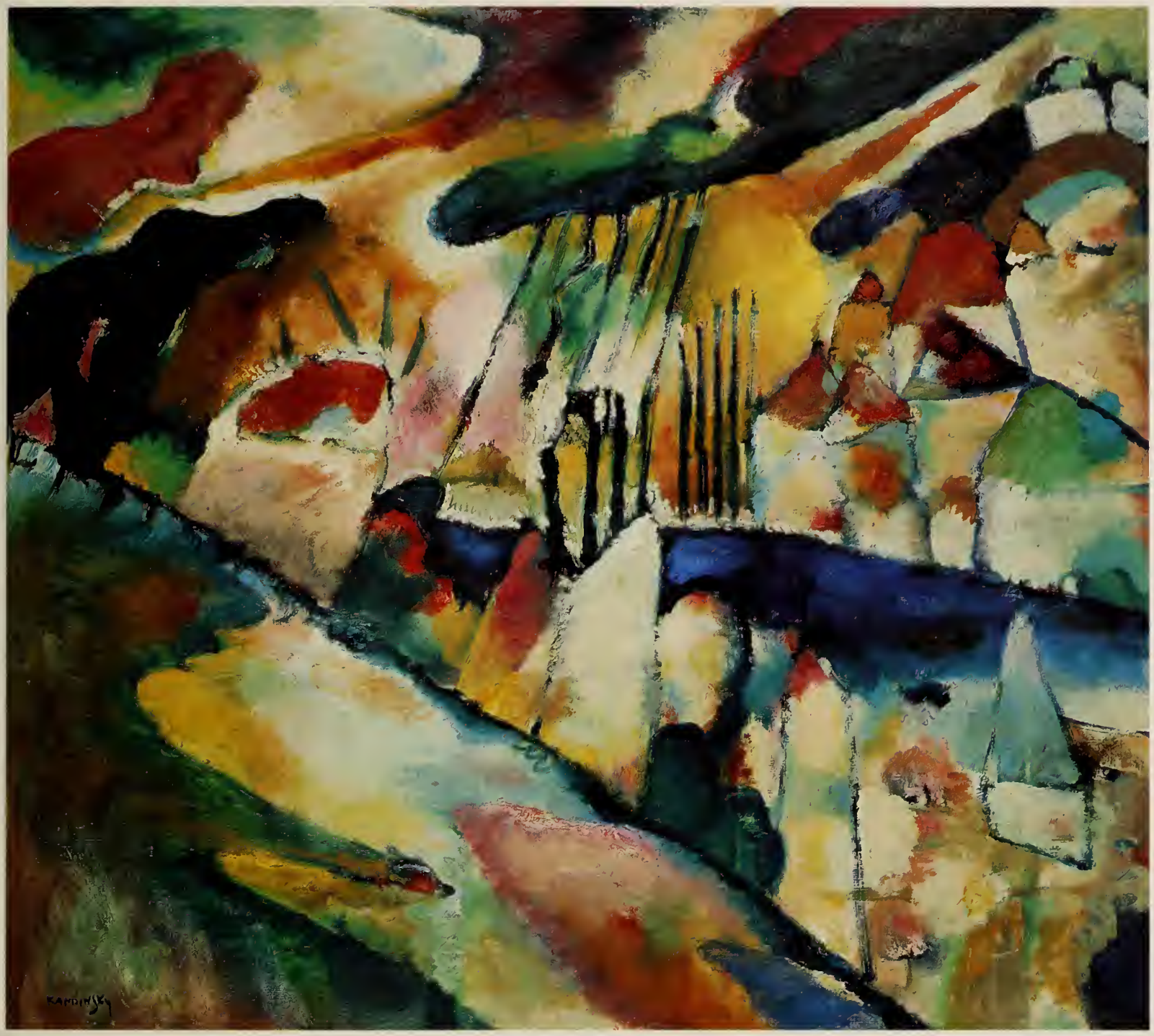
Oil on canvas
43 7/8 × 63 1/8 in.
111 4 × 162 1 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.239

27
Vasily Kandinsky
Landscape with Rain
Landschaft mit Regen
January 1913

During 1912 the theme of an apocalyptic deluge emerged in Kandinsky's oeuvre. By titling several works with the German word "*Sintflut*," which refers specifically to the Biblical flood, Kandinsky underscored the spiritual implications of his paintings. Motifs from the floods described in the Revelation of St. John the Divine and Genesis appear in a number of his canvases, studies and paintings on glass. *Composition VI* of 1913 (Collection State Hermitage Museum, Leningrad), for instance, was inspired by an earlier glass painting titled *Deluge*, about which Kandinsky wrote, "Here are to be found various objective forms ...nudes, the Ark, animals, palm trees, lightning, rain, etc."[1] While *Landscape with Rain* does not contain such specific visual references to the apocalypse, it may be considered within the context of
174 Kandinsky's contemporaneous works and understood as an evocation of the spiritual in the broadest sense. At the same time, it remains simply an abstracted depiction of a mountainous landscape during a rainfall. (N.S.)

[1] *Kandinsky: Complete Writings on Art*, eds. K.C. Lindsay and P. Vergo, vol. I, Boston, 1982, p. 385.

Oil on canvas
27 5/8 × 30 3/4 in.
70.2 × 78.1 cm.
Solomon R. Guggenheim Museum
New York
45.962


KANDINSKY

28
Vasily Kandinsky
Landscape with Red Spots, No. 2
Landschaft mit roten Flecken, No. 2
1913

From 1908 Kandinsky often stayed in the town of Murnau in upper Bavaria, where his companion Gabriele Münter bought a house in 1909. The landscapes inspired by these Alpine surroundings developed from the flattened, densely colored views of 1908 to the luminous, antimaterial dream visions of 1913, such as this canvas and the closely related *Landscape with Red Spots, No. 1* (Collection Museum Folkwang, Essen).

The motif of the church in a landscape recurs often in Kandinsky's paintings of 1908 to 1913. In examples of 1908 and 1909 the particular design of the Murnau church makes identification possible, though the local topography may not be accurately reflected. By 1911 there is little specifying detail and the tower, which serves to divide the composition, has taken on a generalized,
176 columnar appearance. In *Landscape with Red Spots, No. 2*, the tower is replaced by a mysterious elongated vertical form that seems to continue beyond the canvas edge into another realm. Like the nineteenth-century German Romantic painters, Kandinsky presents the landscape as an exalted, spiritualized vision. He achieves the sublimity of the image by freeing color from its descriptive function to reveal its latent expressive content. The chromatic emphasis is on the primary colors, applied thinly over a white ground. The focal point, the red spot that inspires the picture's title, bears out Kandinsky's appraisal of red as an expanding color that pulses forward toward the viewer, in contrast to cooler colors, particularly blue, that recede. Kandinsky indicates the naturalistic content of subject matter with abbreviated signs, emphasizing the purely pictorial aspects of color and form, and thus is able to dematerialize the objective world. (L.F.)

Oil on canvas
46 1/4 × 55 1/8 in.
117.5 × 140 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 33

29
Vasily Kandinsky
Painting with White Border
Bild mit weissem Rand
May 1913

In his essay on *Painting with White Border*, Kandinsky stated that the picture was a translation of impressions he received on his most recent visit to Moscow. This Russian subject is directly indicated by the backs of three horses – a troika – at the upper left. The central motif is a knight (identified as St. George) on horseback with a long white lance attacking a serpent or dragon at the lower left. This image as well as others that Kandinsky used in paintings of the Last Judgment, Resurrection and All Saints' Day appears clearly in the numerous studies for the painting but are sublimated into abstract forms in this final version.[1] The white border is Kandinsky's solution to a compositional problem in completing the picture. (V.E.B.)

[1] See both Rudenstine, 1976, and R.C. Washton, *Vasily Kandinsky 1909-1913, Painting and Theory*, Ph.D. dissertation, Yale University, 1968, pp. 217-223.

Oil on canvas
55 1/4 × 78 7/8 in.
140.3 × 200.3 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.245

30
Vasily Kandinsky
Small Pleasures
Kleine Freuden
June 1913

The abbreviated and obfuscated narrative details of *Small Pleasures* can be deciphered if examined in conjunction with the three known preparatory studies for the canvas as well as two earlier but compositionally similar works: the glass painting *With Sun*, 1910, and the oil *Improvisation 21a*, 1911 (both Collection Städtische Galerie im Lenbachhaus, Munich). The center of the composition is dominated by two mountains, on top of which sit walled cities, suggestive of medieval fortresses. What are clearly delineated images of horses and riders in *With Sun* have become highly schematized, almost indistinguishable motifs on the upper left of *Small Pleasures*. The same may be said about the reclining couple barely visible on the lower left. A rowboat and whale are depicted, though in veiled form, on the right. While this composition contains im-
180 agery usually associated with the apocalyptic themes that run throughout Kandinsky's early work, its title suggests other readings. In an essay written about *Small Pleasures* in 1913, Kandinsky explained that he was initially inspired by the shimmering transparent glazes employed in *With Sun* and that he found the landscape provided the perfect "playground" for pleasurable pursuits. His goal, he wrote, "was to let... [himself] go and scatter a heap of small pleasures upon the canvas."[1] If Kandinsky did perceive this painting in the context of his other works with religious content, the scene depicted would represent the period of utopian regeneration after apocalyptic destruction.[2] (N.S.)

[1] Quoted in Rudenstine, 1976, p. 268.
[2] R.C. Washton-Long, *Kandinsky: The Development of an Abstract Style*, Oxford, 1980, p. 185, n. 38

Oil on canvas
43 1/4 × 47 1/8 in.
109.8 × 119.7 cm.
Solomon R. Guggenheim Museum
New York
43.921

31
Ernst Ludwig Kirchner
Gerda, Half-Length Portrait
Frauenkopf, Gerda
1914

Kirchner painted *Gerda, Half-Length Portrait* in Berlin before the outbreak of World War I. Like her younger sister Erna, who was to become the artist's common-law wife, Gerda Schilling was a dancer. In this picture her assertive pose is enhanced by the angular stylizations in the background, the hatched patterning of the brushstrokes and the tension between the representation of three-dimensional forms and the two-dimensional picture plane. *Gerda, Half-Length Portrait* shares with Kirchner's Berlin street scenes of 1913-14 not only subject matter but also the intensity and dissonance of color and the use of the background as a dynamic design element. (V.E.B.)

Oil on canvas
39 × 29 5/8 in.
99.1 × 75.3 cm.
Solomon R. Guggenheim Museum
New York
Partial gift, Mr. and Mrs. Mortimer Denker
78.2421

32
Ernst Ludwig Kirchner
Artillerymen
1915

As utopian, vanguard artists, members of the *Brücke* group called for the complete overthrow of all existing aesthetic and social values. These young men felt compelled to battle against what they perceived to be the constricting forces of bourgeois culture, a culture they associated with mediocrity, corruption and weakness. They sought visual modes through which to metaphorically empower themselves, while categorically rejecting previous artistic styles and social mores. During the early years of the *Brücke*, Kirchner's emphasis on absolute freedom from convention was manifested in his art by the predominance of erotic subject-matter. For Kirchner and other German Expressionist artists, the supine female nude – aggressively and primitively rendered – served as a sign for male domination and virility.

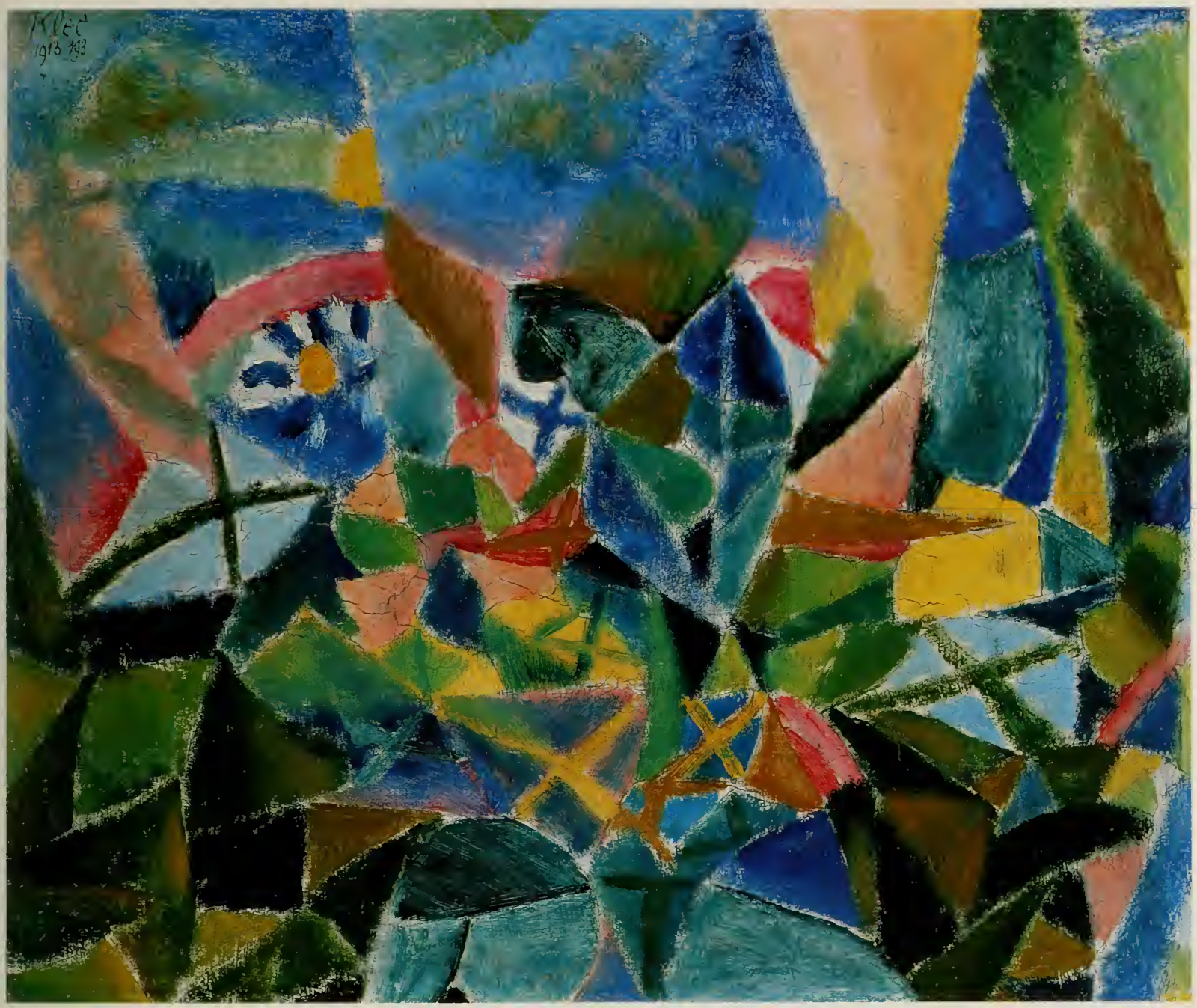
184 *Artillerymen* displays a change in subject matter from Kirchner's earlier paintings and woodcuts of objectified and submissive women. Marked by a provocative shift in gender, the picture depicts an assembly of nude male soldiers – overseen and supervised by a clothed military official. Painted after Kirchner had been drafted into the German army in 1914 and subsequently released on the grounds of mental instability, this image suggests the artist's sense of vulnerability. The naked, showering soldiers are powerless as individuals; their will has been subjected to the organizing force of the army. Kirchner's horror of the war and fear for his own life is more explicitly rendered in the contemporaneous painting, *Self-Portrait as Soldier* (Collection The Dudley Peter Allen Memorial Art Museum, Oberlin College, Ohio), where a gaunt uniformed Kirchner presents his own severed arm to the viewer as an allusion to the terror of artistic impotence. The presence of a nude female model behind him extends the metaphor to include the possibility of castration, the fear of which would be particularly powerful given Kirchner's conflation of sexual prowess, cultural liberation and aesthetic achievement. (N.S.)

Oil on canvas
55 1/8 × 59 1/8 in
140 × 153 cm.
Solomon R. Guggenheim Museum
New York
By exchange
85 3591

33
Paul Klee
Flowerbed
Blumenbeet
1913

Klee's familiarity with Cubist painters, including Robert Delaunay, as well as artists like Matisse is readily apparent in this early canvas. Executed after his stay in Paris in 1912 and before his trip to Tunisia in 1914, *Flowerbed* proceeds from Klee's interest in painting from nature. He has focused on a small segment of landscape where, at the left, parts of flowers emerge. Tightly worked patterns are brought forward to the picture surface and forms are schematized into triangles and wedge shapes. Color is thick and opaque; it ranges in spectrum from pink-rose to dark earth tones. (V.E.B.)

Oil on board
11 1/8 × 13 1/4 in.
28.2 × 33.7 cm.
Solomon R. Guggenheim Museum
New York
48.1172 X 109


Klee
1913 193

34
Oskar Kokoschka
Knight Errant
Der irrende Ritter
1915

The knight in armor appears strangely suspended above the landscape. Kokoschka has confirmed that the knight is a self-portrait and that the canvas was painted before he served in World War I. While the figure of the knight may dominate the picture, its meaning is amplified by the presence of two small figures within the landscape: in the upper center of the composition a bird-man, who also resembles the artist, is perched on a limb which hangs over the ocean; reclining in the landscape at the right is the sphinx-woman who represents Kokoschka's mistress, Alma Mahler. Although Kokoschka had previously depicted bird-man and sphinx-woman close together, they are separated here as if to symbolize the end of the artist's relationship with Alma.[1] The cloud-filled sky contains the letters "*ES*," which undoubtedly refer to Christ's lament: "*Eloi, Eloi, lama sabachthani*" ("My God, my God, why hast Thou forsaken me?"). 188
The agitated brushwork and disturbing colors intensify the tumultuous seascape and emphasize the emotional content of Kokoschka's picture. (V.E.B.)

[1] See Rudenstine, 1976, pp. 428-429.

Oil on canvas
35 1/4 × 70 1/8 in.
89.5 × 180.1 cm.
Solomon R. Guggenheim Museum
New York
48.1172 X 380

35
František Kupka
Planes by Colors, Large Nude
Plans par couleurs, grand nu
1909-10

Over a period of several years, from about 1906 to 1910, Kupka transformed a traditional reclining nude into a formal arrangement of color planes: *Planes by Colors, Large Nude* represents one stage in this metamorphosis. The evolution of this painting can be traced through more than twenty studies.
Although his work reveals a familiarity with Divisionism, Symbolism, Fauvism and Cubism, Kupka was not allied with any artistic movements. In *Planes by Colors, Large Nude* Kupka has eliminated three-dimensional modeling and has constructed the figure with color areas. The pinkish white, green and purple planes differentiate successive positions in depth, although spatial recession is not otherwise indicated. It is a pivotal work, which points in the direction of abstraction and would be followed by other paintings
190 where planes of color are investigated. (V.E.B.)

Oil on canvas
59 1/8 × 71 1/8 in
150.1 × 180.8 cm.
Solomon R. Guggenheim Museum
New York
Gift, Mrs. Andrew P. Fuller
68 1860

36
Fernand Léger
The Smokers
Les Fumeurs
December 1911-January 1912

Léger's Cubist works reveal a closer affinity to Delaunay's dynamic Cubism than to the static Cubism of Braque and Picasso. Like many of Robert Delaunay's paintings of Eiffel Towers (for example, cat. nos. 12 and 14), *The Smokers* contains lateral curtains and exhibits multiple points of view from which objects are represented. The volumes of smoke contrast with the flat, angular planes of trees, buildings and faces. Together they function on the picture plane to achieve a decidedly upward movement. Set apart from the dark tonality of urban landscape and foreground figures, the white smoke partakes of an almost sculptural form.

The Smokers is closely related to and slightly earlier in date than *The Wedding*, 1912 (Collection Musée National d'Art Moderne, Paris) and *The Woman in Blue*, late 1912 (Collection Kunstmuseum Basel). Léger's choice of smoke as a subject can be seen within the wider context of an interest on the part of artists at that time in atmospheric phenomena and a wish to give substance to clouds, steam, rain and snow. (V.E.B.)

192

Oil on canvas
51 × 38 in
121.4 × 96.5 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
38.521

37
Fernand Léger
Nude Model in the Studio
Le Modèle nu dans l'atelier
1912-13

The art historian and critic Michel Seuphor proclaimed that 1912 was "perhaps the most beautiful date in the whole history of painting in France."[1] This year marked the culmination of high Analytic Cubism in the work of Picasso and Braque as well as the maturation of Léger's own idiosyncratic Cubist style. All three artists were originally inspired by Cézanne in their quest for a means by which to accurately describe three-dimensional objects on a two-dimensional canvas. By breaking the represented objects into series of tiny, fragmented planes and rendering them against – or within – a similarly faceted and similarly monochromatic background, Picasso and Braque created an entirely integrated space. Although Léger developed a different vocabulary of more precisely rendered forms – his fragmented units are larger, arcs predominate and colors remain – he was also able to achieve a space in which field and object interpenetrate each other.

194

The curving, overlapping planes in *Nude Model in the Studio* simultaneously describe the sensuous form of a seated woman and an allover, rhythmically patterned surface. The result is an oscillation between volumetric body and dynamic space that owes as much to Futurist aesthetics as to Analytic Cubism. Contemporaneous studies of nudes in the studio provide more anatomically coherent views of the female model before she has been subjected to Léger's abstracting grammar; a preliminary drawing (Private Collection, Paris)[2] depicts a woman turned slightly toward the left with one hand resting on the opposite shoulder. Léger based the vertical composition of shifting cylindrical forms in *Nude Model in the Studio* not only on these studies but also on his slightly earlier Cubist painting *The Woman in Blue*, late 1912 (Collection Kunstmuseum Basel). (N.S.)

[1] Quoted in C Greenberg, "Master Léger," *Partisan Review*, vol. XXI, January-February 1954, p. 90.
[2] Repr Rudenstine, 1976, p. 458.

Oil on burlap
50 1/8 × 37 5/8 in.
127 8 × 95 7 cm
Solomon R Guggenheim Museum
New York
49 1193

FLEGER

38
Fernand Léger
Men in the City
Les Hommes dans la ville
1919

Léger temporarily abandoned representational depiction in his *Contrast of Forms* series of 1913-14, begun a few months after he completed *Nude Model in the Studio* (see cat. no 37). When he returned from the front in 1917 and resumed painting, he reintroduced recognizable imagery in his work. Responsive to the technological advances and assertive advertising that followed World War I, he embarked on his "mechanical" period with works such as *Men in the City* and the related *The City* of 1919-20 (Collection Philadelphia Museum of Art).

In the urban themes of this period the human figure becomes as de-individualized and mechanized as the environment it occupies. Léger is able to express rhythmic energy of contemporary life by finding its pictorial equivalent. Form, color and shape are considered primarily for
196 their plastic values and are given equal emphasis. They confront one another in a multitude of relations creating single images that capture simultaneous sensations. Confusion of parts does not result, because Léger distributes planes evenly and builds his compositions with blocky areas of flat, easily read, unmixed color and clear and incisive outline. He conveys a sense of depth through overlapping planes and changes in scale rather than with modeling. Léger's simple, varied and clear pictorial elements, like ideal machines, efficiently produce effects of maximum power. (L.F.)

Oil on canvas
57 3/8 × 44 11/16 in
145.7 × 113.5 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 21

39
El Lissitzky
Untitled
ca. 1919-20

This painting reveals the principles of Suprematism that Lissitzky absorbed under the influence of Malevich in 1919-20. Trained as an engineer and possessing a more pragmatic temperament than that of his mentor, Lissitzky soon became one of the leading exponents of Constructivism. In the 1920s, while living in Germany, he became an important influence on both the Dutch *De Stijl* group and the artists of the German Bauhaus.

Like Malevich, Lissitzky believed in a new art that rejected traditional pictorial structure, centralized compositional organization, mimesis and perspectival consistency. In this work the ladder of vividly colored forms seems to be floating through indeterminate space. Spatial relationships are complicated by the veil of white color that divides these forms from the major gray diagonal. The linkage of elements is not attributable to a mysterious magnetic pull, as in Malevich's painting (see cat. no. 41), but is indicated in a literal way by the device of a connecting threadlike line. The winding line changes color as it passes through the various rectangles that may serve as metaphors for different cosmic planes. (L.F.)

198

Oil on canvas
31 5/8 × 19 1/2 in
79.6 × 49.6 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 43

40
Kazimir Malevich
Morning in the Village
After Snowstorm
Utro posle v'ugi v derevne
1912

Morning in the Village After Snowstorm belongs with Malevich's peasant pictures of 1911-12 which show solid, compact figures tending to daily chores (for example, *In the Fields, The Reaper, Woodcutter* and *Taking in the Rye*). In the Guggenheim painting Malevich has emphasized volume through the shapes of the cylinder, sphere and cone. Even the snowdrifts have been stylized into geometric forms. The colors are predominantly white, red and blue with an almost metallic and decidedly non-naturalistic cast. The geometric and tubular forms suggest those of Léger, who could have known Malevich's work from the *Jack of Diamonds* exhibition in Moscow in February 1912 or through reproductions. (V.E.B.)

Oil on canvas
31 1/4 × 31 1/8 in.
80.7 × 80.8 cm.
Solomon R. Guggenheim Museum
New York
52.1327

41
Kazimir Malevich
Untitled
ca. 1916

Malevich proposed the reductive, abstract style of Suprematism as an alternative to earlier art forms, which he considered inappropriate to his own time. He observed that the proportions of forms in art of the past corresponded with those of objects in nature, which are determined by their function. In opposition to this he proposed a self-referential art in which proportion, scale, color and disposition obey intrinsic, non-utilitarian laws. Malevich considered his non-objective forms to be reproductions of purely affective sensations that bore no relation to external phenomena. He rejected conventions of gravity, clear orientation, horizon line and perspective systems.

Malevich's units are developed from the straight line and its two-dimensional extension, the plane, and are constituted of contrasting areas of unmodeled color, distinguished by various textural effects. The diagonal orientation of geometric forms creates rhythms on the surface of the canvas. The overlapping of elements and their varying scale relationships within a white ground provide a sense of indefinitely extensive space. Though the organization of the pictorial forms does not correspond with that of traditional subjects, there are various internal regulatory principles. In the present work a magnetic attraction and repulsion seem to dictate the slow rotational movement of parts. A preparatory drawing for the painting (Private Collection, U.S.S.R.) diverges slightly from it in the number and placement of the forms. (L.F.)

202

[1] Repr. Rudenstine,, 1985, p. 478, fig. c.

Oil on canvas
20 1/8 × 20 7/8 in.
53 × 53 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 42

42
Franz Marc
White Bull
Stier
1911

From as early as 1905 Franz Marc represented animals in nature. Not only bulls, cows, horses and pigs but also deer, wolves, foxes and tigers are viewed sympathetically and often with a pantheistic spirit.
White Bull was painted in Sindelsdorf in the Bavarian Alps, probably in July 1911 after Marc's return from England in June, and was definitely completed by August. The large, self-contained form of the bull is seen at rest within a landscape setting. The artist's knowledge of anatomy enabled him to simplify the animal's body into an essential, compact shape. Marc evolved a system of color theories: his intent was to endow colors with both expressive value and symbolic meaning. Thus, as in *Yellow Cow* (cat. no. 43), the image is not naturalistic but spiritual. (V.E.B.)

Oil on canvas
39 3/8 × 53 1/4 in
100 × 135.2 cm
Solomon R. Guggenheim Museum
New York
51.1312

43
Franz Marc
Yellow Cow
Gelbe Kuh
1911

Yellow Cow, painted in Sindelsdorf, was shown at the first *Blaue Reiter* exhibition, which opened in Munich on December 18, 1911. It is an early example of Marc's mature style. The sculptured, clearly defined volumes of the cow show a transitional stage between the artist's earlier more naturalistic treatment of his subject matter and the later stylized flattening into planes. Similarly, the full rounded contours and arabesques which dominate the composition would soon be replaced by more concise geometric forms.

The colors have a symbolic value and should be seen in relation to Marc's theories. In his correspondence with Macke in December 1910, Marc specified that "blue is the *male* principle, severe, bitter, spiritual, and intellectual. Yellow is the *female* principle, gentle, cheerful, and sensual. Red is *matter*, brutal and heavy, the color which must be fought and overcome by the other two!"[1] He proceeded to elaborate on various combinations of colors and their meanings.

206

There is an oil sketch for *Yellow Cows* in a private collection, and an almost identical yellow cow appears in a painting of 1912, *Cows Red, Green, Yellow*, in the Städtische Galerie im Lenbachhaus, Munich. (V.E.B.)

[1] Quoted in Rudenstine, 1976, p. 493.

Oil on canvas
55 3/8 × 74 1/2 in.
140.5 × 189.2 cm
Solomon R. Guggenheim Museum
New York
49.1210

44
Franz Marc
The Unfortunate Land of Tyrol
Das arme Land Tirol
1913

Marc made the first sketches for this large painting during a trip in the Tyrol region in March 1913. *The Unfortunate Land of Tyrol* was completed by May 22, 1913, when the artist mentioned it in a letter to his friend Macke. Marc inscribed the title on the canvas and combined such images as a graveyard, a house on fire, starved horses, a heraldic eagle beneath a rainbow and the Austro-Hungarian border sign to convey a sense of the tension and suffering long endured by the region. The impact of these ominous signs is intensified by the jagged black lines and the discordant colors. Marc's premonitions of World War I can also be discerned in his painting *Fate of the Animals* (Collection Kunstmuseum Basel). Themes of destruction and apocalypse appeared at this time in the work of other Expressionists such as Kandinsky, Kokoschka and Beckmann. 208

Marc painted another canvas entitled *Tyrol* in 1913 but repainted it substantially the following year (Collection Bayerische Staatsgemäldesammlungen, Munich). (V.E.B.)

Oil on canvas
51 7/8 × 78 3/4 in.
131.1 × 200 cm
Solomon R. Guggenheim Museum
New York
45.1040

45
Henri Matisse
The Italian Woman
L'Italienne
Early 1916

Matisse's painting *The Italian Woman*, which was completed in early 1916, conveys an extraordinarily vivid sense of the evolution of a work of art. The figure emerges from the flat canvas and presses against its vertical boundaries: the woman's head touches the top of the canvas and her tensely clasped hands are firmly anchored at the bottom edge. Her face is serious, austere, sculptural; her black hair hangs like a curtain to one side. The subject is Laurette, an Italian model who posed for Matisse from late 1915 until 1918 and whose features are recognizable in other paintings. A photograph of Matisse's studio shows an earlier stage of *The Italian Woman* and documents a more realistic portrayal of Laurette before the artist decided to rework the canvas. However, the changes, or pentimenti, are clearly visible in the present picture, especially in the model's right shoulder, face and hair. Matisse has covered Laurette's right shoulder with the tan background and he has accentuated her left arm with a green pigment that ties it to the adjacent green background. He plays upon contrasts between left and right, foreground and background, and the three-dimensional figure and two-dimensional surface of the picture. The Italian woman articulates the intensity of the figure and embodies the very process of making a picture. (V.E.B.)

210

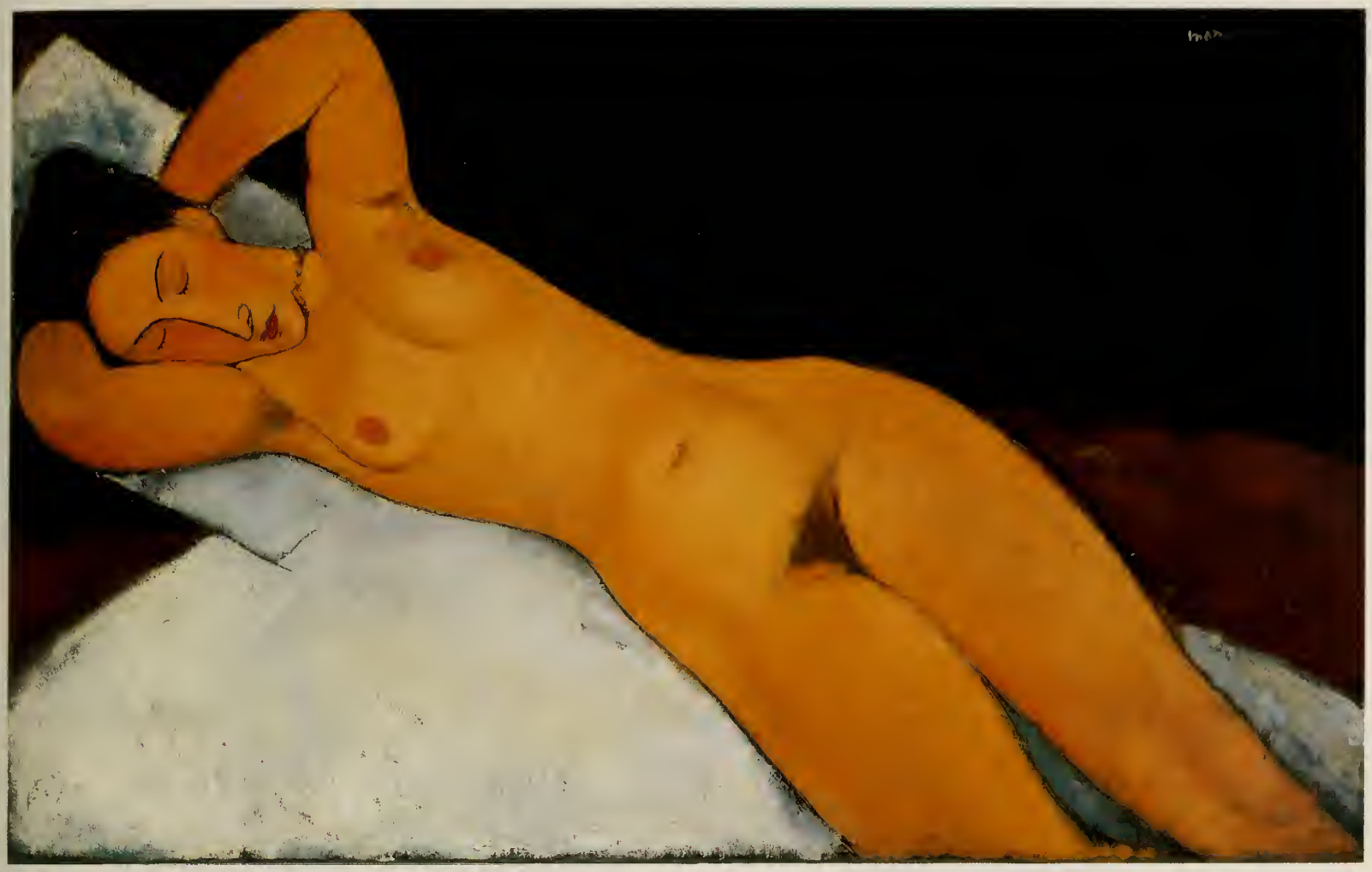
Oil on canvas
46 × 35 1/4 in
116.6 × 89.6 cm
Solomon R. Guggenheim Museum
New York
By exchange
82.2946

46
Amedeo Modigliani
Nude
Nu
1917

Modigliani has shown the reclining female nude asleep: thus, she does not gaze provocatively at the spectator as in many of his other paintings of the subject. Between 1916 and 1919 he painted approximately twenty-six female nudes. When a group of them (perhaps including the Guggenheim Museum painting) was shown at the Galerie Berthe Weill in December 1917, the police found the paintings to be obscene and closed the exhibition.
Modigliani's sleeping figure appears self-contained, sensuous and unaware of the spectator. The warm flesh color of her body is set off on one side by the dark color of the background and on the other by the white drapery. Her head is described in a rather stylized manner contrasting with the full, naturalistic modeling of her torso. (V.E.B.)

212

Oil on canvas
28 5/8 × 45 7/8 in
73 × 116.7 cm
Collection Solomon R. Guggenheim Museum, New York
Gift, Solomon R. Guggenheim
41.535



47
Amedeo Modigliani
Jeanne Hébuterne with Yellow Sweater
Jeanne Hébuterne en pullover jaune
1918-19

Modigliani met Jeanne Hébuterne (1898-1920) in Paris in 1917. As his loyal companion, she was the mother of his only child. As his model, she was the subject of more than twenty portraits between 1917 and 1920. The morning after Amedeo Modigliani died, Jeanne Hébuterne committed suicide.
Characteristic of the artist's mature style are the long curved neck, the flat, elongated oval face, the empty almond-shaped eyes and the small pursed mouth. Jeanne is seated near the corner of a room; the angle of her head and the curve of her hips and shoulders conform to an S-shaped silhouette, and even the position of her hands reinforces the lively curving shapes. Modigliani has depicted Jeanne's sweater and the background wall in warm light-filled tonalities and with an allover pattern of brushwork in the thinly applied pigment.
214 (V.E.B.)

Oil on canvas
39 3/8 × 25 1/2 in
100 × 64.7 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.533

modigliani

48
Piet Mondrian
Still Life with Ginger Pot II
Stelleven met gember pot II
1911-12

An exhibition of avant-garde French art presented in Amsterdam by the *Moderne Kunstkring* (Modern Art Circle) in 1911 profoundly influenced the evolution of Mondrian's art. This exhibition featured proto-Cubist paintings by Picasso and Braque as well as paintings by other artists, including Herbin, Raoul Dufy, Derain and Le Fauconnier and a section devoted entirely to Cézanne. Mondrian's *Still Life with Ginger Pot I*, 1911-12 (on permanent loan to the Solomon R. Guggenheim Museum from the Haags Gemeentemuseum, The Hague), painted during the winter of 1911 while the artist planned to move to Paris, illustrates the extent to which Cézanne's compositional techniques inspired a change in his work. Whereas earlier paintings by Mondrian - allegories, nature studies and portraits inspired by theosophy - reveal an early debt
216 to Dutch Symbolist art and Pointillism, this canvas marks the beginning of his investigation of French abstraction. While essentially representational, the still life accentuates the interrelationships of the arranged objects rather than merely imitating their empirical appearance.

The second version of the painting, *Still Life with Ginger Pot II*, executed once Mondrian had taken up residence in Paris, demonstrates the artist's rather rapid, yet highly successful, assimilation of Cubist composition. While retaining the basic components of the still-life arrangement, Mondrian subsumed the various elements in a geometricizing grid. The ginger jar, which in the previous version is but one formal element on the level of the others, is here the central motif from which all lines and curves appear to radiate. As in the Analytic Cubist canvases of Picasso and Braque, the centrifugal scaffolding of geometric configurations dissolves toward the edges of the canvas, drawing the eye back to the center. But unlike examples of high Analytic Cubist painting, *Still Life with Ginger Pot II* does not convey the sense of a sharply illuminated sculptural bas-relief. Rather, Mondrian's composition unfolds, ultimately, as a two-dimensional design, more powerfully asserting the existence of the picture plane. (N.S.)

Oil on canvas
37 1/2 × 47 1/4 in
95.2 × 120 cm.
On permanent loan to
the Solomon R. Guggenheim Museum
New York
from the Haags Gemeentemuseum
The Hague
294.76

49
Piet Mondrian
Composition VII
1913

Composition VII was painted in Paris in the spring or summer of 1913. Although the ocher gray colors recall those of Picasso's and Braque's Analytic Cubism of 1911-12, Mondrian's canvas bears no other direct resemblance to the work of the Paris Cubists. Mondrian's point of departure, unlike that of the Analytic Cubists, was organic structural form, in this instance, trees: two studies of trees in the Gemeentemuseum, The Hague, are related to this canvas. His image is consequently more dynamic – consolidated not only by the contrasts of curves and straight lines but by the swift, uneven, angular and broken strokes – than Braque's and Picasso's basically static compositions.

Mondrian's space is conceived as a close-textured fabric of linear relationships situated on a single plane and organized according to equivalent vertical and horizontal axes.
218 Parisian Cubist space is composed of large, irregular, angled planes that overlap and intersect one another. Furthermore, Mondrian's shading creates zones of contrasting values rather than the spatial ambiguities of the Paris Cubists.

Finally, the progressive fade-out at the borders that occurs in *Composition VII* is certainly influenced by Braque's and Picasso's use of this pictorial device. However, the latter artists employed it to focus attention on a central scaffolded figure or a definitely ovoid composition usually anchored at the bottom edge of the canvas, while Mondrian does not. Consistent with his perfectly balanced and equivalent relationships among all parts, Mondrian has created an evenly ordered, allover pattern recessed equidistantly from all sides. (V.E.B.)

Oil on canvas
41 1/8 × 44 3/4 in.
104.4 × 113.6 cm
Solomon R. Guggenheim Museum
New York
49.1228

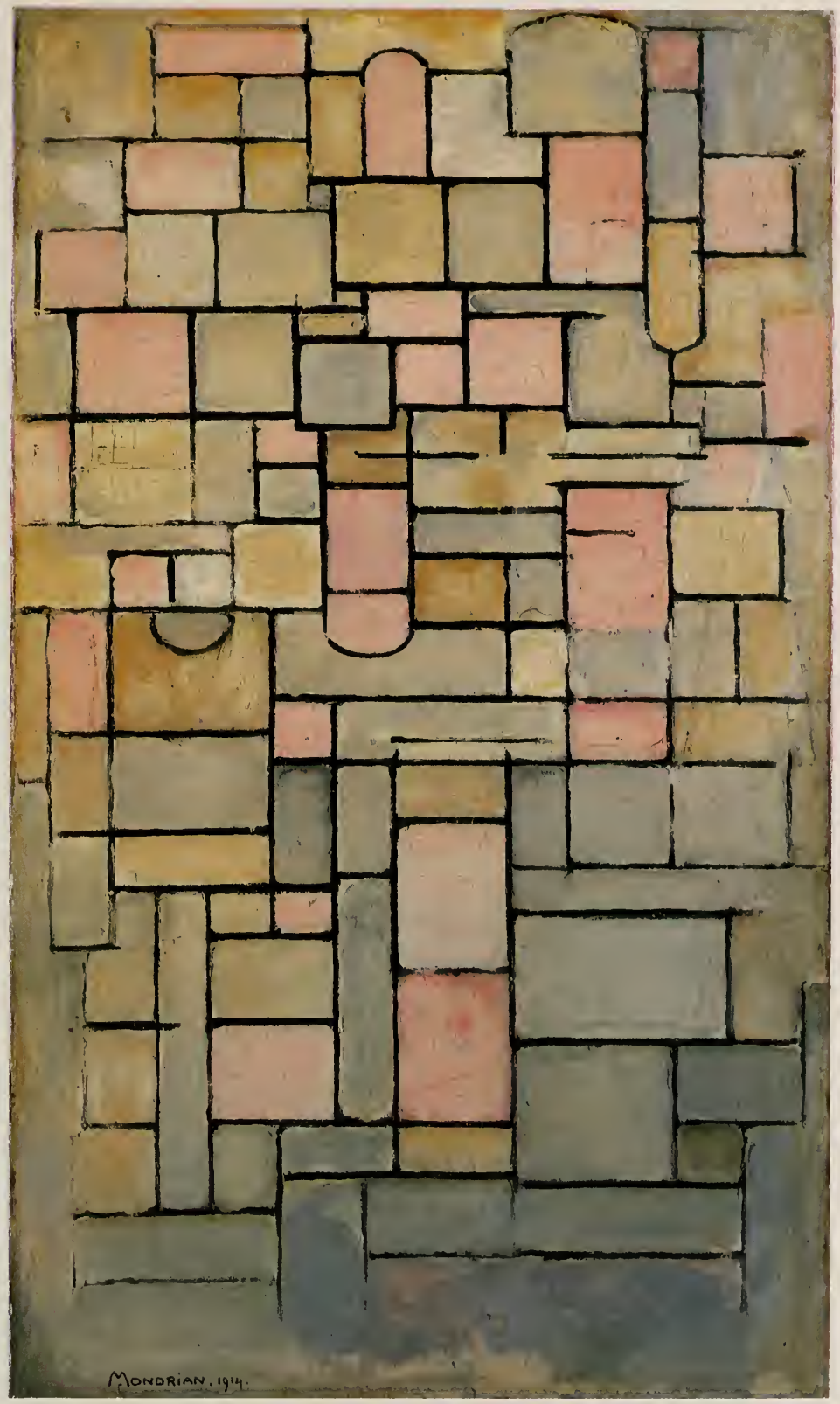
MONDRIAN.

50
Piet Mondrian
Composition No. 8
1914

Composition No. 8 was probably executed in Paris before Mondrian's return to the Netherlands late in the summer of 1914. Like *Composition No. 6* (Collection Gemeentemuseum, The Hague) it derives from studies of building façades in Paris which the artist painted in late 1913 and early 1914. Since these two canvases are further removed from representational subject matter than Mondrian's earlier work, identification of a specific building as their source has not been possible.
Although the space remains unequivocally flat, organized according to a grid of black lines, the grid is larger and more uniform now, the lines are more evenly painted, and there is a noteworthy absence of diagonals. The previous year in *Composition VII* (cat. no. 49) the colors, subdued ochers and grays, appeared in undetermined zones, whereas here the warmer pink tones are more flatly applied and strictly limited to specific grid sections. (V.E.B.)

220

Oil on canvas
[illegible] in
44.4 × 35.6 cm
Solomon R. Guggenheim Museum
New York
[illegible]

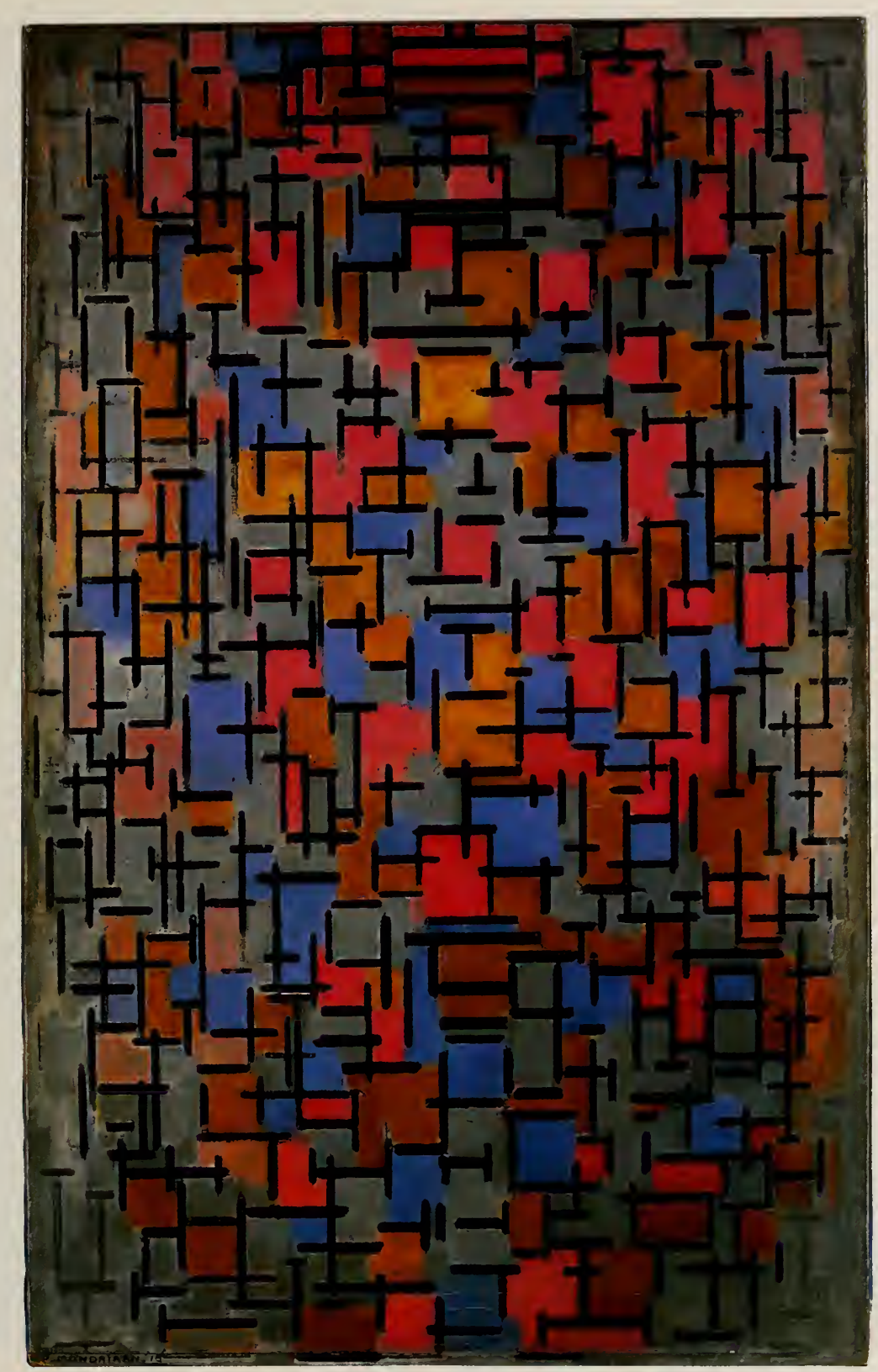

MONDRIAN. 1914.

51
Piet Mondrian
Composition 1916
1916

During the years 1915 and 1916 Mondrian began to abandon subjects derived from observable reality such as trees, dunes, the sea and buildings and concentrated on purely non-objective compositions. *Composition 1916*, which is his only known work dated 1916, evolved from a series of charcoal sketches of the church façade at Domburg on the coast of Dutch Zeeland. The artist designed a strip frame (now lost) in which the canvas was meant to be seen. His selection of an ocher, blue and rose palette with a gray ground appears to be a movement in the direction of the primary colors: yellow, blue and red.

Mondrian's work of the war years in Holland is characterized by a breakdown of his familiar grid into an empirically improvised cross and line pattern, resulting in a punctuated yet uninterrupted flow of space. Although the black lines are limited to
222 horizontals and verticals, the areas of color are applied in diagonal cadence. Thus, as was his avowed practice, Mondrian provoked an opposition or duality of pictorial elements, to be resolved through a dynamic balance or "plastic equivalence." (V.E.B.)

Oil on canvas with wood strip at bottom edge
46 7/8 × 29 5/8 in.
119 × 75.1 cm
Solomon R. Guggenheim Museum
New York
49 1229



52
Francis Picabia
Very Rare Picture on the Earth
Très rare tableau sur la terre
1915

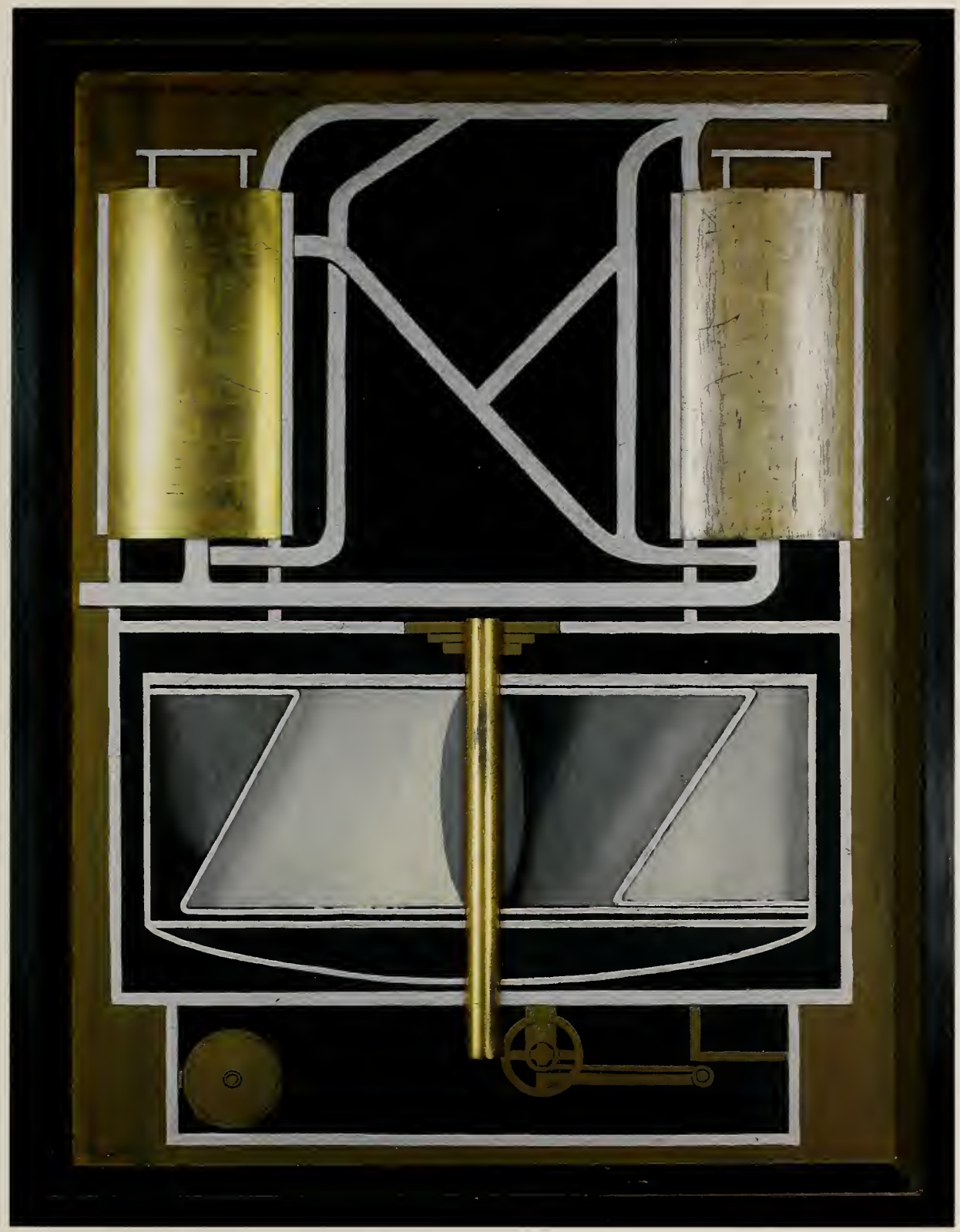
In 1915 Picabia abandoned his exploration of abstract form and color to adopt a new machinist idiom that he used until about 1923. Unlike Robert Delaunay or Léger, who saw the machine as an emblem of a new age, he was attracted to machine shapes for their intrinsic visual and functional qualities. He often used mechanomorphic images humorously as substitutes for human beings; for example, in *Here, This Is Stieglitz*, 1915 (Collection The Metropolitan Museum of Art, New York), the photographer Alfred Stieglitz is portrayed as a camera. In *Very Rare Picture on the Earth* a self-generating, almost symmetrical machine is presented frontally, clearly silhouetted against a flat, impassive background. Like Picabia's own *Amorous Parade* of 1917 (Collection Mr. and Mrs. Morton G. Neumann, Chicago) or Duchamp's *The Bride Stripped Bare by Her Bachelors, Even* of 1915-23 (Collection Philadelphia Museum of Art), the present work might be read as the evocation of a sexual event in mechanical terms. This dispassionate view of sex is consonant with the antisentimental attitudes that were to characterize Dada. The work has also been interpreted as representing an alchemical processor, in part because of the coating of the two upper cylinders with gold and silver leaf respectively.[1]

224

Not only is *Very Rare Picture on the Earth* one of Picabia's earliest mechanomorphic works, but it has been identified as his first collage.[2] Its mounted wooden forms and integral frame draw attention to the work as object – the picture is not really a picture, making it "very rare" indeed. Thus, an ironic note is added to the humorous pomposity of the inscription at upper left. (L.F.)

[1] U. Linde, *Francis Picabia*, exh. cat., Paris, 1976, p. 24.
[2] W A. Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, New Jersey, 1979, p. 88.

Oil and metallic paint
on board, and silver and gold leaf
on wood, in artist's painted frame
49 1/2 × 38 1/2 in
125 7 × 97 8 cm
Peggy Guggenheim Collection
Venice
76 2553 PG 67



53
Pablo Picasso
Carafe, Jug and Fruit Bowl
Carafon, pot et compotier
Summer 1909

Carafe, Jug and Fruit Bowl was painted in Spain during the summer of 1909. From May to September 1909 Picasso lived in Horta de San Juan (then called Horta de Ebro), a mountain village in his native Catalonia where he had spent an earlier crucial period in his development in 1898-99. The Guggenheim painting demonstrates how Picasso had assimilated the influence of African and Iberian art and the solid monumentality of Cézanne's work. He endows the still-life objects with a strong sense of their geometric shapes, their concreteness and individuality. The green fruit in the bowl and the reddish color of the jug in the background stand out from the pale grays, tans and whites that dominate the canvas. The tilting of the table, the narrow space, the angular planes of the drapery (especially on the table, where faceting is evident) mark
226 a transitional phase from Picasso's proto-Cubist work to Analytic Cubism. (V.E.B.)

Oil on canvas
28 1/4 × 25 5/8 in
71.6 × 64.6 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.536

54
Pablo Picasso
Accordionist
L'Accordéoniste
Summer 1911

During the summer of 1911 Picasso and Braque worked closely together at Céret in the French Pyrenees. Picasso's *Accordionist* demonstrates how far he had moved in the direction of abstraction. The traditional relationship between figure and ground has been destroyed and replaced by a unified pictorial configuration. The extreme degree of fragmentation, the flat, shaded planes, non-descriptive regularized brushstrokes, monochromatic color and shallow space are characteristic of Analytic Cubism.

Picasso's *Accordionist* bears strong similarities to Braque's *Man with a Guitar*, summer 1911 (Collection The Museum of Modern Art, New York). As Robert Rosenblum has observed, both paintings have scroll patterns at the lower left, discernible indications of the sitter's fingers and vestiges of facial features. Picasso in
228 particular favored figure painting and often chose to depict people playing musical instruments: for example, the Guggenheim's *Accordionist*, "*Ma Jolie*," winter 1911-12 (Collection The Museum of Modern Art, New York), and *The Aficionado*, summer 1912 (Collection Kunstmuseum Basel). In these paintings there is a strong two-dimensional unity of surface, a sense of light emanating from the forms themselves and an articulation of the canvas that is dictated by the inner structure rather than by the arbitrary edges of the support. (V.E.B.)

Oil on canvas
51 1/4 × 35 1/4 in
130 2 × 89 5 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R Guggenheim
37 537

55
Pablo Picasso
Landscape at Céret
Paysage de Céret
Summer 1911

Picasso's and Braque's collaborative exploration of perception and pictorial representation during the summer of 1911 resulted in the culmination of high Analytic Cubism. The pictures completed during the month of August, when the two men painted side by side in Céret, mark an intellectual and aesthetic interchange unequalled in the history of art. Such was the level of their shared endeavor that both artists decided to sign their canvases on their reverses in order to promote the spirit of anonymity. For Picasso, whose work was predominantly imbued with narrative, even autobiographical, elements, Braque's presence inspired a temporary shift in sensibility. An emphasis on the morphological – as manifest in the simple geometric shapes found in still lifes and landscapes – now prevailed in his painting.

230 There are only a few clues that facilitate visual interpretation to be found in *Landscape at Céret*: indications of archways on the left, a schematized flight of stairs in the center and the curtained window above it. Otherwise, the painting dissolves into a hermetic pattern of shifting, luminous planes interrupted by several vertical and horizontal lines that serve to anchor the fragmented composition. *Rooftops at Céret* (Collection Mr. and Mrs. William Acquavella), a contemporaneous landscape by Braque, contains more easily decipherable architectural elements. (N.S.)

Oil on canvas
25 5/8 × 19 3/4 in.
65 1 × 50 3 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37 538

56
Pablo Picasso
The Poet
Le Poète
August 1911

Like *The Accordionist* in the collection of the Solomon R. Guggenheim Museum, *The Poet* was painted during the summer of 1911 when Picasso was working in close association with Braque in the French Pyrenees town of Céret. Similar in style and composition to Braque's contemporaneous *Man with a Guitar* (Collection The Museum of Modern Art, New York), this canvas epitomizes a moment in the development of Analytic Cubism when the degree of abstraction was so extreme that objects in the painting are almost unrecognizable.

As the title indicates, it is the human form that has been visually dissected and reconstructed as an architecture of rectilinear and curvilinear elements. Despite the elusiveness of the visual clues, the viewer can detect a densely articulated central pyramidal figure fused coloristically and texturally with the less detailed ground. The small circle at the upper center of the canvas penetrated by the acme of a triangular plane becomes an eye when associated with the longer, broader plane of a possible nose and the crescents of a probable moustache. Once this recognition occurs, a complete image can be reconstituted by the inference of chin, pipe, neck, attenuated torso, elbows, chair arms. Picasso presents multiple views of each object, as if he had moved around it, and synthesizes them into a single compound image. The fragmentation of the image encourages a reading of abstract rather than representational form. The imagined volumes of figure and object dissolve into non-objective organizations of line, plane, light and color. Interpenetrating facets of forms floating in a shallow, indeterminate space are defined and shaded by luminous, hatched, almost Neo-Impressionist brushstrokes. The continuity of certain lines through these facets creates an illusion of a system of larger planes that also float in this indefinite space yet are securely anchored within an architectonic structure. The chromatic sobriety characteristic of works by Picasso and Braque in this period corresponds with the cerebral nature of the issues they address. (L.F.)

232

[illegible] on canvas
[illegible] 35 1/4 in
131.2 × 89.5 cm
Peggy Guggenheim Collection
Venice
[illegible] 2553 PG 1

57
Liubov Popova
Landscape
1914-15

Like other Russian artists, Popova went to Paris, where she became familiar with the Cubists, and to Italy, where she saw the work of the Futurists. Her *Landscape* clearly belongs within the Cubo-Futurist style and was painted just before her breakthrough to non-objective art. In marked contrast to the practice of the French Cubists, Popova restricts her bright, bold colors to specific areas of the painting. Color defines compositional elements: purple blue in the sky, green in the grass, brown for the earth, and gray blue for the buildings. Color zones remain discrete and the geometrical forms, which are modeled with distinctive white highlights, retain their three-dimensionality. Forms, unlike those in Cubist paintings, appear volumetric rather than fragmented. Popova's composition is dynamic and dominated by a central foreground configuration. (V.E.B.)

234

Oil on canvas
41 3/4 × 27 3/8 in
106 × 69 5 cm.
Solomon R. Guggenheim Museum
New York
Gift, George Costakis
81 2822

58
Gino Severini
Red Cross Train Passing a Village
Train de la Croix Rouge traversant un village
Summer 1915

Severini and the other Futurists celebrate the beauty and dynamism of the machine and modern life in their paintings. The Futurists believed that their work should be deeply involved with contemporary life, and thus sought to express their feelings about World War I in a series of war paintings or *guerrapittura*. To express an idea of war in *Red Cross Train Passing a Village*, Severini selected the train as a symbolic image. He painted this canvas (as well as another version in the Stedelijk Museum, Amsterdam) in the summer of 1915 when he lived near a railroad line at Igny and could watch the trains going to and from the battlefield with supplies, soldiers and the wounded. Severini's depiction of road and railway signals and his inscription of numbers across the landscape add new levels of meaning to the picture.

236

Red Cross Train Passing a Village displays the Futurist concern with movement. The small brushstrokes, though derived from Neo-Impressionism, seem to have been applied rapidly and are slanted in varying directions, thus conveying a vivid sense of motion. The strong horizontal of the train cuts through the center of the composition. The feeling of its power and speed is echoed and heightened by the billowing white smoke and the shifting, sharp-edged triangular planes that fragment the landscape. (V.E.B.)

Oil on canvas
35 × 45 3/4 in.
88.9 × 116.2 cm
Solomon R. Guggenheim Museum
New York
44.944

13
15
2317
15
122

59
Marc Chagall
Green Violinist
Violoniste
1923-24

Chagall has returned often to the theme of the violinist. A similar figure appears in a large canvas from 1912-13 in the Stedelijk Museum, Amsterdam, and in the mural panel *Music*, one of a series Chagall painted in 1919-20 for the State Jewish Kamerny Theater in Moscow and now in the State Tretiakov Gallery there. Executed in Paris in 1923-24, the Guggenheim's *Green Violinist* was done from memory and from sketches Chagall had brought with him from Russia.
The violinist personifies not just music but also the arts in general. Years later Chagall remembered he chose the green color of the violinist's face for "psychic and plastic" reasons and said that green is an arbitrary, poetic color.[1] (V.E.B.)

[1] Conversation with Margit Rowell, February 1974.

Oil on canvas
78 × 42 3/4 in
198 × 108.6 cm.
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.446

60
Theo van Doesburg
Counter-Composition XIII
Contra-Compositie XIII
1925-26

About 1924 van Doesburg rebelled against Mondrian's programmatic insistence on the restriction of line to vertical and horizontal orientations, and produced his first *Counter-Composition*. The direction consequently taken by Neo-Plasticism was designated "Elementarism" by van Doesburg, who described its method of construction as "based on the neutralisation of positive and negative directions by the diagonal and, as far as color is concerned, by the dissonant. Equilibrated relations are not an ultimate result."[1] Mondrian considered this redefinition of Neo-Plasticism heretical; he was soon to resign from the *De Stijl* group.
This canvas upholds the Neo-Plastic dictum of "peripheric" composition. The focus is decentralized and there are no empty, inactive areas. The geometric planes are emphasized equally, related by contrasts of color, scale
240 and direction. One's eyes follow the trajectories of isosceles triangles and stray beyond the canvas to complete mentally the larger triangles sliced off by its edges. The placement of the vertical axis to the left of center and the barely off-square proportions of the support create a sense of shifting balance. (L.F.)

[1] Quoted in H.L.C. Jaffé, *De Stijl, 1917-1931: The Dutch Contribution to Modern Art*, Amsterdam, 1956, p. 26.

Oil on canvas
19 5/8 × 19 5/8 in.
50 × 50 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 41

61
Max Ernst
The Kiss
Le Baiser
1927

From humorously clinical depictions of erotic events in the Dada period, such as *Little Machine Constructed by Minimax Dadamax in Person*, 1919-20 (Peggy Guggenheim Collection, Venice), Ernst moved on to celebrations of uninhibited sexuality in his Surrealist works. His liaison and marriage with the young Marie-Berthe Aurenche in 1927 may have inspired the erotic subject matter of this painting and others of this year. The major compositional lines of this work may have been determined by the configurations of string that Ernst dropped on a preparatory surface, a procedure according with Surrealist notions of the importance of chance effects. However, Ernst used a coordinate grid system to transfer his string configurations to canvas, thus subjecting these chance effects to conscious manipulation. Visually, the technique produces undulating calligraphic rhythms, like those traced here against the glowing earth and sky colors.

242

The centralized, pyramidal grouping and the embracing gesture of the upper figure in *The Kiss* have lent themselves to comparison with Renaissance compositions, specifically the *Madonna and Saint Anne* by Leonardo da Vinci (Collection Musée National du Louvre, Paris).[1] The Leonardo work was the subject of a psychosexual interpretation by Freud, whose writings were important to Ernst and other Surrealists. The adaptation of a religious subject would add an edge of blasphemy to the exuberant lasciviousness of Ernst's picture. (L.F.)

[1] See N and E Calas's interpretation of this work in *The Peggy Guggenheim Collection of Modern Art*, New York, 1966, pp. 112-113.

Oil on canvas
50 ¾ × 63 ½ in
129 × 161.2 cm.
Peggy Guggenheim Collection
Venice
76.2553 PG 71

62
Alberto Giacometti
Spoon Woman
Femme-cuiller
1926

For a short time in the mid-1920s Giacometti experimented with Cubism; he soon developed his personal Cubist-sculptural style. In *Spoon Woman* he assimilates the Cubist innovations of Lipchitz and Henri Laurens. Yet the work also reveals the influence of primitive art and Surrealism. There are clear similarities to Cycladic sculpture and to certain formal characteristics of African sculpture – such as the equivalence of convexity and concavity and arbitrary figure proportions – which had already been absorbed into Cubist sculpture itself. However, the enlargement of the female torso into an oversized, spoon-like hollow, with its inverted reference to pregnancy, foreshadows Giacometti's brilliant explorations during the later 1920s and 1930s of a Surrealist world arising from subconscious dreams and emotions. (V.E.B.)

244

Bronze
57 in
144 7 cm high
Solomon R Guggenheim Museum
New York
55 1414

63
Vasily Kandinsky
In the Black Square
Im schwarzen Viereck
June 1923

Easel paintings Kandinsky executed in the Weimar period, such as *In the Black Square*, reveal the influence that the Bauhaus commitment to geometric form and structure had on his non-objective style. In this work transparent and overlapping geometric shapes are confined to the surface of a white trapezoid that recedes into the space suggested by the painting's black border. The oblique perspective created by the tilted trapezoid produces a powerful diagonal tension, which is emphasized by the prominence of the corners of the composition and by the sharply slanted lines within the central field. This tension is further enhanced by the contrasts between pointed and rounded forms, sharp colors and black and white, and smooth and mottled surfaces. With its triangles, circles and lines darting into and out of one another, the picture possesses
246 a remarkable dynamism and is a prime example of the artist's ability to create rigorously geometric compositions using the most basic pictorial forms. (S.B.H.)

Oil on canvas
38 [illegible] × 36 3/8 in
[illegible] 5 × 93 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.254

64
Vasily Kandinsky
Deep Brown
Tiefes Braun
April June 1924

When Kandinsky returned to Russia in late 1914 after the outbreak of World War I, his expressive abstract style underwent changes that reflected the artistic experiments of the young Russian avant-garde. The prevalent emphasis on strictly geometric forms, promoted by artists such as Malevich, Alexander Rodchenko and Popova in an effort to establish a universal, aesthetic language, inspired Kandinsky to expand his own pictorial vocabulary. Although he adopted certain aspects of the geometrizing trends of Suprematism and Constructivism, Kandinsky continued to advocate subjective expression over the more mechanical and utilitarian sensibilities advanced by these movements. In a 1921 interview, Kandinsky articulated his disappointment with the attitudes of contemporary Russian artists: "It is said that in art it
248 is not necessary and even dangerous to have intuition. This is the point of view of a few young painters who push the materialistic viewpoint to absurdity."[1]
At the Weimar Bauhaus, where Kandinsky took up residence as professor of wall painting, analytical drawing and theory of form in June 1922, he found a more sympathetic environment in which to pursue his art. Here he initiated investigations into the correspondence between colors and forms and their psychological/spiritual effects, initially proposed in his *Über das Geistige in der Kunst* of 1911 and further elaborated in *Punkt und Linie zu Fläche (Point and Line to Plane)* of 1926. *Deep Brown* may be read as one of Kandinsky's formal experiments, completed after the Weimar Bauhaus closed, that involved the interaction of color combinations, geometric shapes, dynamic lines and the picture plane and their emotionally evocative properties. (N.S.)

[1] *Kandinsky: Complete Writings on Art*, eds. K.C. Lindsay and P. Vergo, vol. I, Boston, 1982, p 476.

Oil on canvas
32 1/4 × 28 5/8 in.
83.1 × 72.7 cm.
Solomon R. Guggenheim Museum
New York
48.1172 X 81

65
Vasily Kandinsky
Several Circles
Einige Kreise
January-February 1926

From the dark gray, amorphous, nebular environment emerges a primary form – the large dark blue circle surrounded by a corona. A black disc is enclosed within the larger blue one and their circumferences meet at a tangent. From this matrix many colored circles are successively generated. They resemble transparent gels. Those circles that overlap with others change color where they intersect.

The circle is the most elementary form. Kandinsky wrote that "the circle is the synthesis of the greatest oppositions. It combines the concentric and the eccentric in a single form, and in equilibrium."[1]

For Kandinsky the circle represents a development in cosmic evolution parallel to that of spirit taking the form of matter. (V.E.B.)

[1] Quoted in W Grohmann, *Wassily Kandinsky: Life and Work*, New York, 1958, p. 188

Oil on canvas
55 1/4 × 55 1/8 in
140 3 × 140 7 cm
Solomon R Guggenheim Museum
New York
Gift, Solomon R Guggenheim
41 283

66
Paul Klee
In the Current Six Thresholds
In der Strömung sechs Schwellen
1929

In the Current Six Thresholds is exceptional in Klee's oeuvre for its austerity and monumentality, its restrained mathematical organization and its dark palette of red and black tonalities. As one of the horizontal band paintings Klee executed after his trip to Egypt in the winter of 1928-29, *In the Current Six Thresholds* bears a distinct relationship to *Monument on the Edge of Fertile Country*, 1929. With reference to the latter Klee wrote: "I am painting a landscape somewhat like the view of the fertile country from the distant mountains of the Valley of the Kings. The polyphonic interplay between earth and atmosphere has been kept as fluid as possible."[1] These paintings are characterized by horizontal bands divided into halves, quarters, eighths and then sixteenths as they proceed from right to left and are crossed by verticals. (V.E.B.)

252

[1] Quoted in W. Grohmann, *Paul Klee*, New York, 1954, p. 273.

Oil and tempera on canvas
17 1/8 × 17 1/8 in
43.5 × 43.5 cm.
Solomon R. Guggenheim Museum
New York
67.1842

67
Fernand Léger
Woman Holding a Vase
Femme tenant une vase
1927

Woman Holding a Vase is an outstanding example of Léger's attempt to treat human figures with the same plasticity as objects or machines. The arms, the hands, the hair, the breast are all translated into inanimate "values of plastic form." The woman is no longer a figure but an architecture of forms. The interpenetration of woman and vase within an undefined space produces a monumental image.
There are two other extremely similar versions of *Woman Holding a Vase*: one dated 1924 is in the Statens Museum for Kunst, Copenhagen, and another dated 1924-27 is in the Kunstmuseum Basel. Léger indicated that the Guggenheim painting is the final version (*état définitif*). (V.E.B.)

Oil on canvas
57 7/8 × 38 3/8 in.
146.3 × 97.5 cm
Solomon R. Guggenheim Museum
New York
58.1508

FLEGER 47

68
Louis Marcoussis
The Regular
L'Habitué
1920

In this Synthetic Cubist work of 1920, Marcoussis presents a hieratic figure immobilized by habit, so much a part of his environment that he is barely distinguishable from it. Familiar Cubist motifs and effects are integrated in a strong, complex composition in which abstract and representational elements are harmonized. Sand, stippled paint and imitation wood grain lend texture to the broad, angular planes that organize the picture space. The large proportions of the canvas increase the impact of the architectonic structure of planes. Blocks of color echo and respond to one another to establish balanced relationships over the entire surface.

The limits of abstraction are tested in the treatment of the figure, which would not be recognizable without the humanizing details indicating face and head – the schematic eyes, nose, mustache, furrowed brow, cigar, hat. The right hand is merely a strip of modulated cylinders, the left only slightly more articulated with fingernails. The only naturalistically described objects are the dominoes on the table, which, unlike the human form, would be unidentifiable if they were distorted. Like letters, they are signs with unchangeable meanings that can be combined in various ways to produce larger meanings. Similarly, parts of a Cubist picture have an intrinsic, independent significance that is expanded and complicated when they are related within an ordered composition. (L.F.)

256

Oil with sand and pebbles
on canvas
63 3/4 × 38 5/16 in
161.9 × 97 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 22

69
Joan Miró
The Tilled Field
La Terre labourée
1923-24

The Tilled Field, which was begun in Spain during the summer of 1923 and completed in Paris the following winter, marks the emergence of Miró's mature style. The new flatness of the spatial implications, the structural division into three horizontal areas and the new richness of imagery demonstrate significant developments in his style since *Prades, the Village* of 1917 (Collection Solomon R. Guggenheim Museum) or *The Farm* of 1921-22 (Collection Mrs. Ernest Hemingway). While the theme of plowed fields continues in Miró's painting, the subject has become visionary: a vision of a supernatural world, a realm of dream and imagination. The appearance of biomorphism with the isolated eye and ear, the juxtaposition of a folded newspaper and a lizard wearing a conic cap, the stylization of the fig tree at the left and the pine tree at
258 the right where the cone is covered with eyes are examples of Surrealist devices. Miró drew upon Catalan Medieval art as well as contemporary Surrealist works to create his "own unified poetic vision."[1] (V.E.B.)

[1] M. Rowell and R.E. Krauss, *Joan Miró: Magnetic Fields*, exh. cat., New York, 1972, no. 1.

Oil on canvas
26 × 36⅛ in
66 × 92 cm
Solomon R. Guggenheim Museum
New York
72.2020

JOUR

70
Joan Miró
Dutch Interior II
Intérieur hollandais
Summer 1928

In 1928 Miró returned to Paris from a trip to the Netherlands with several postcard reproductions of works by seventeenth-century Dutch artists. At least two of these have been identified as sources for the *Dutch Interior* paintings in The Museum of Modern Art, New York,[1] and the Peggy Guggenheim Collection.[2] The Guggenheim work is a transformation of Jan Steen's *The Dancing Lesson* (Collection Rijksmuseum, Amsterdam),[3] and conveys the synthesis of carefully observed, precisely executed detail and imaginative generalization of form that proceeded from Miró's encounter with the Dutch Baroque. In this combination of objective minutiae and abstract vision, *Dutch Interior II* reverts conceptually to works of the early 1920s, such as *The Tilled Field* (cat. no. 69).

260 The gradual translation of veristic detail into eccentric, evocative form can be followed through preliminary sketches of specific motifs to a meticulously complete preparatory drawing. A conspicuous modification of the Dutch original is Miró's enlargement of and focus on human and animal figures and his concomitant suppression or deemphasis of inanimate objects. Thus a window at the upper center of the Steen has been greatly reduced in size, as though it had been sent hurtling through a vast space. The real subject of the Steen is not the cat, but the sound, movement and hilarity the dancing lesson provokes. Miró seizes on this anomaly in his version: although the cat serves as the hub of his centrifugal composition, he emphasizes the cacophony and animation of the lesson through the swirling motion of myriad details and the dancing rhythm of points and counterpoints. (L.F.)

[1] Repr. Rudenstine, 1985, p. 544, fig. h.
[2] See W. Erben, *Joan Miró*, New York, 1957, pp. 125-127
[3] Repr. Rudenstine, 1985, p. 542, fig. a.

Oil on canvas
36 1/4 × 28 1/4 in
92 × 73 cm
Peggy Guggenheim Collection
Venice
76 2553 PG 92

71
Pablo Picasso
Mandolin and Guitar
Mandoline et guitare
1924

During the summers of 1924 and 1925 Picasso painted at least nine large colorful still lifes with an essentially similar motif: an arrangement of objects on a centrally situated table in front of an open window. This theme appeared for the first time in a group of drawings and watercolors Picasso did at Saint-Raphaël in 1919 when he first summered on the Côte d'Azur.
The Guggenheim canvas is structured by means of flat color areas and decorative patterns. Its pictorial organization also depends upon the curved contours of the still-life arrangement and the linear division of the floor and background wall. The bold, bright colors, the lively patterns of the tablecloth and the sky and clouds glimpsed through the window contribute essentially to the picture's vitality. (V.E.B.)

Oil with sand on canvas
55 ⅛ × 78 ⅞ in
140.6 × 200.4 cm
Solomon R. Guggenheim Museum
New York
53.1358

72
Pablo Picasso
The Studio
L'Atelier
1928

From 1927 to 1929 Picasso elaborated a complex discourse on the activity of the artist through the theme of the studio. Among the variations in the series, the closest to the present example is *The Studio* of 1927-28 (Collection The Museum of Modern Art, New York).[1] Both works share the vivid palette of Synthetic Cubism, limited to draw attention to a conspicuous and authoritative facture in planar areas. This painterliness contrasts with the geometricized, wire-like contours that define the figures in the manner of Picasso's contemporaneous wire sculpture.

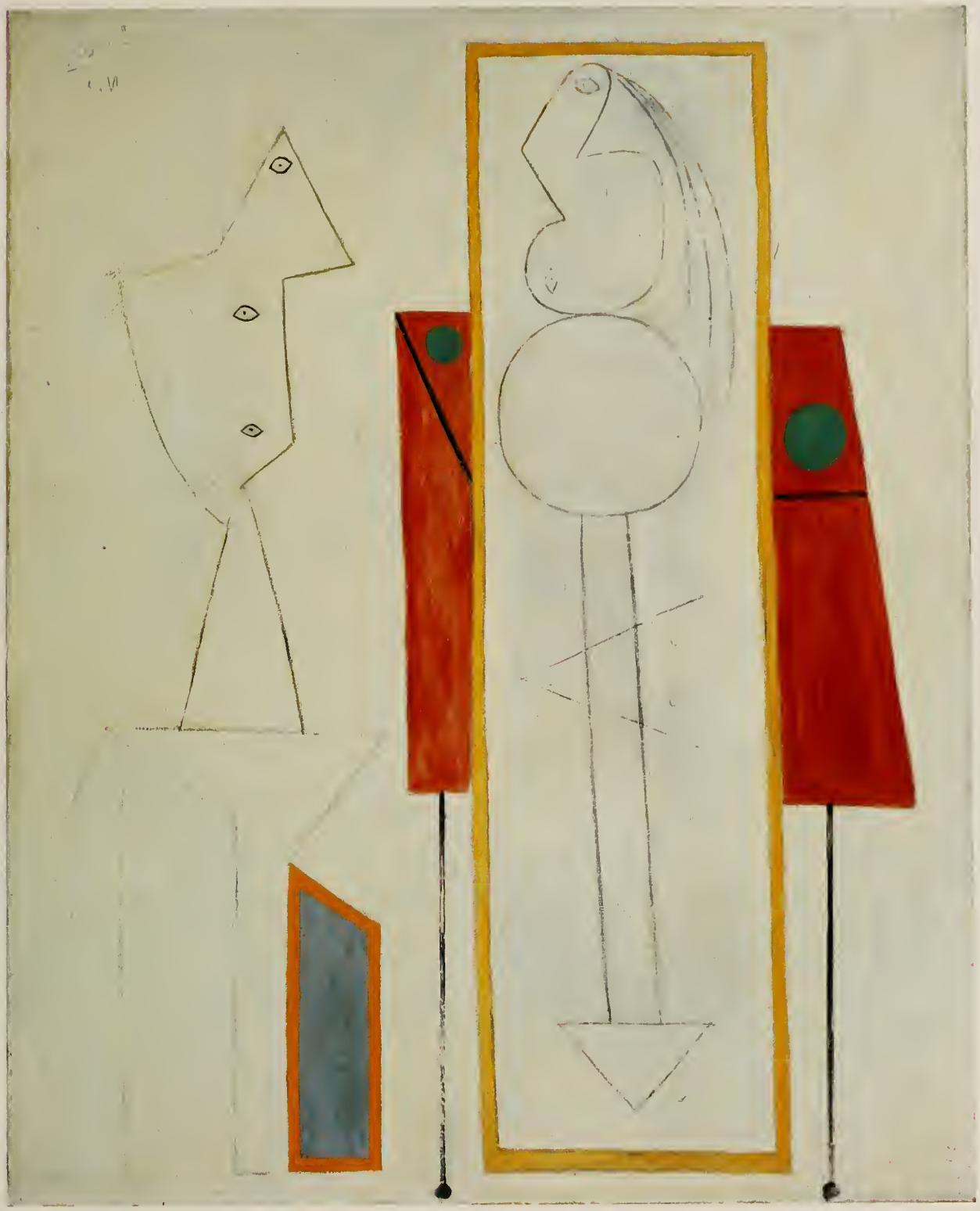
The figures in the Guggenheim *The Studio* can be identified as a sculptured bust (at the left) and a full-length painted portrait (to the right). By depicting artistic representations of humans in a highly schematized form, Picasso places the figures at several removes from the world of living beings. He relies on the viewer's willingness to believe in the reality of depicted objects, however abstract, and to imagine a human exchange or relationship between the male and female forms. Like the artist in The Museum of Modern Art version, the bust has three eyes; this may reflect Picasso's personal identification with the work of art.

Picasso's development of the theme of the artist's perception of himself and his subjects can be traced from his etching of 1927, *Painter with a Model Knitting*, in which a realistically drawn artist paints a fantastic and abstract portrait of a very ordinary woman. The artist becomes an abstract sign in *The Studio* at the Museum of Modern Art and disappears, or is at least submerged, in the *The Studio* in the Peggy Guggenheim Collection. He reappears in *Painter and Model*, also of 1928 (Collection The Museum of Modern Art, New York), as a figure that is even more difficult to detect, yet nonetheless is engaged in painting a relatively realistic profile. The theme of the interaction of reality and illusion explored here was a central concern for Picasso throughout his life. (L.F.)

264

[1] Repr. Rudenstine, 1985, p. 620, fig. c.

Oil and crayon on canvas
63 3/4 × 51 1/8 in.
161.6 × 129.9 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 3



73
Jean Arp
Constellation with Five White Forms and Two Black, Variation III
Constellation aux cinq formes blanches et deux noires, Variation III
1932

Arp first made a painted wood relief in 1914; he designed an abstract relief two years later. The wit, vitality and bright contrasting color of his Surrealist work have been replaced here by formal purity, restraint and precision of natural forms. Reduction of color to white and black emphasizes the flat wood shapes superimposed on the wood background.

Arp's three *Constellations*, of which the Guggenheim's is the third variation, contain identical elements in different positions. The two black forms placed at the left here were positioned at the top center in *Variation I* (Collection Munson-Williams-Proctor Institute, Ithaca, New York) and shifted to the right in *Variation II* (Private Collection). Each *Constellation* is a cluster of disparate objects which form a system yet are held apart from one another by the interaction of natural forces. (V.E.B.)

Oil on wood
23 1/8 × 29 5/8 in.
60 × 75.3 cm.
Solomon R. Guggenheim Museum
New York
55.1437

74
Jean Arp
Head and Shell
Tête et coquille
ca. 1933

Arp's transition from his painted wooden wall reliefs of the 1920s to this freestanding sculpture of the 1930s (see cat. no. 75) occurred about 1930. At this time he executed some freestanding reliefs, which rested either on carved bases or directly on the ground (for example, *Shell Profiles*, 1930, Private Collection, Switzerland). Biomorphic elements like those attached to the wall reliefs gradually separated into independent forms and assumed positions in fully three-dimensional ensembles, such as *Bell and Navels*, 1931 (Collection The Museum of Modern Art, New York). When, in 1931, Arp began sculpting wood and modeling plaster in the round, he made figurative torsos. He next embarked on a series of abstract forms called *Concretions*, usually carved in plaster and some later cast in bronze. These sculptures, such as *Human Concretion*, 1934 (Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris), suggest general processes of growth, crystallization and metamorphosis, rather than specific motifs drawn from nature. The present sculpture shares the bulbous, protuberant character of the *Concretions*, its curved and coiled base expressing the spontaneous energy of pullulation.

268

Head and Shell, however, is not one continuous form but two separable elements. A spike attached to the base section supports the upper portion, which may easily be removed. Both conceptually and physically, this work is a unit composed of discrete parts.[1] The object's small size and its partite nature suggest that Arp intended the original plaster version to be handled. During the 1930s, the artist produced several small works made of multiple elements that the viewer could pick up, separate and rearrange into new configurations. Peggy Guggenheim's fascination with this cast of the plaster original arose from her delight in handling the small sculture.[2]

Arp's titles, such as *Head and Shell* or *Metamorphosis: Shell-Swan* (Collection Solomon R. Guggenheim Museum), suggest counterparts in nature for his ambiguous organic forms. Such titles should not be considered too literally, however, as they were no doubt inspired by the completed sculptures. As Arp explains his working process, "Each of these bodies has a definite significance, but it is only when I feel there is nothing more to change that I decide what each means, and it is only then that I give it a name."[3] (E.C.C.)

[1] Rudenstine, 1985, p. 70.
[2] P. Guggenheim, *Out of This Century: Confessions of an Art Addict*, New York, 1979, p. 162.
[3] J. Arp, "Germe d'une Nouvelle Sculpture," *Jours effeuillés. Poèmes, essais, souvenirs. 1920-1965*, preface by Marcel Jean, Paris, 1966. p. 323. Author's translation.

Polished brass, 2 parts
total 7 3/4 × 8 1/8 in.
19.7 × 22.5 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 54

75
Jean Arp
Growth
Croissance
1938

Perhaps more than any other of the artist's modes of expression, the free forms of Arp's sculpture-in-the-round illustrate one of his basic beliefs: "art is a fruit growing out of man like the fruit out of a plant like the child out of the mother."[1] Arp's devotion to abstraction did not derive from formalist ideals; on the contrary, his commitment was to an art that was spontaneous, sensual and irrational, like birth or growth or any other natural process.

His first free-standing sculpture, executed in 1931, was a rhythmically deformed human torso in marble. *Growth* of 1938, with its rhythmic curves, writhing movement and upward thrust, could be considered a later development of the same theme. More exactly, it might be defined as the concrete configuration of an organic entity that is neither vegetal nor animal in origin.

270 There exist several other versions of *Growth* dated 1938: a slightly larger marble (Collection Sidney Janis, New York) and three bronze casts, one of which is in the Philadelphia Museum of Art. (V.E.B.)

[1] J. Arp, "Notes from a Diary," *Transition*, no. 21, March 1932, p. 191.

Marble
31 [illegible] in
80.3 cm. high
Solomon R. Guggenheim Museum
New York
53.1359

76
Max Beckmann
Paris Society
Gesellschaft Paris
1931

Paris Society dates primarily from 1931 when Beckmann was in Frankfurt and Paris during the winter. However, its conception originated as early as 1925, and the artist reworked the canvas in Amsterdam in 1947. Fifteen people are presented in a room with mirrors on the rear wall; two small background figures and the large chandelier are actually reflections of activity taking place in front of the picture plane. Not only the compressed space but also the bold, black outlines create tensions within the picture.

Although the figures are not portraits, certain individuals can be identified. In the center is Beckmann's friend Prince Rohan; a drawing for this figure dated October 30, 1931, is in the collection of Catherine Viviano, New York. The German ambassador in Paris, Leopold von Hoesch, is depicted with his
272 hands covering his face at the right. The character as well as the title of the picture assumed its present form in 1931.[1] (V.E.B.)

[1] Information supplied by Mathilde Q. Beckmann in correspondence with the author, May 1979.

Oil on canvas
43 × 69 7/8 in
109 3 × 175 6 cm.
Solomon R. Guggenheim Museum
New York
70 1927

77
Constantin Brancusi
Bird in Space
L'Oiseau dans l'espace
1932-40

The development of the bird theme in Brancusi's oeuvre can be traced from its appearance in the *Maiastra* sculptures (see cat. no. 2), through the *Golden Bird* group and, finally, to the *Bird in Space* series. Sixteen examples of the *Bird in Space* sequence, dating from 1923 to 1940, have been identified. The streamlined form of the present *Bird in Space*, stripped of individualizing features, communicates the notion of flight itself rather than describing the appearance of a particular bird. A vestige of the open beak of the *Maiastra* is retained in the beveled top of the tapering form, a slanted edge accelerating the upward movement of the whole.

This bronze, closely related to a marble version completed in 1931 (Collection Kunsthaus Zürich), could have been cast as early as 1932 and finished in 1940.[1] Though the shaft
274 of the first *Bird in Space* (Private Collection, New York) was mounted on a discrete conical support, the support of the present example is incorporated as an organically irregular stem, providing an earthbound anchor for the sleek, soaring form.

As was customary in Brancusi's work, the bronze is smoothed and polished to the point where the materiality of the sculpture is dissolved in its reflective luminosity. Brancusi's spiritual aspirations, his longing for transcendence of the material world and its constraints, are verbalized in his description of the *Bird in Space* as a "project before being enlarged to fill the vault of the sky."[2] (I.F.)

[1] See Rudenstine, 1985, pp. 124-125
[2] Quoted in S. Geist, *Brancusi: A Study of the Sculpture*, New York, 1968, pp. 113-114.

Published in
Italian
1984
Peggy Guggenheim Collection
Venice
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78
Alexander Calder
Standing Mobile
Late 1930s or early 1940s

"I don't know whether it was the moving toys in the circus which got me interested in the idea of motion as an art form or whether it was my training in engineering at Stevens," explained Calder about the evolution of his mobiles.[1] At Stevens Institute of Technology he studied mechanical drawing, descriptive geometry, drafting, mechanical engineering and applied kinetics. The description of the kinetics class in the 1919 course catalogue includes technical problems that emerged as essential components of Calder's moving sculptures: "Discussion of the laws governing the plane motions of rigid bodies... compound and torsion pendulums, translating and rotating bodies..."[2] While Calder's professional background inspired the methods with which he composed and constructed his sculptures, his capricious personality – combined with firsthand knowledge of Arp's and Miró's formal vocabulary – lies behind the whimsical, abstract quality of his work.

276

Calder's standing mobiles – a hybrid form of freely hanging parts and an abstract, sculptural base – antedate his ceiling mobiles. They evolved from the artist's desire to create outdoor kinetic pieces powered by the wind. The three-pronged base of *Standing Mobile* is painted red, blue and yellow and is, perhaps, an homage to Calder's friend Mondrian. The mobile elements are suspended from a curved wire attached to the bottom of the base by a large metal hook. The small mobile units are counterbalanced by a flat metal disk, to which is attached a lead weight at the opposite end of the wire. When the wire bobs up and down, the small, metal disks vibrate gently in the air. (N.S.)

[1] Quoted in J. Lipman, *Calder's Universe*, exh. cat., New York, 1976, p. 263.
[2] Quoted ibid., p. 18.

Painted metal
51 /2 × 17 1/2 × 21 in
130 9 × 44 5 × 53.4
Solomon R. Guggenheim Museum
New York
The Hilla Rebay Collection
71 1936 R54 a-c

79
Salvador Dalí
Untitled
1931

Dalí's Surrealist landscape combines meticulous optical realism with an elaboration of irrational detail in enigmatic contexts, a style he justified as follows: "My whole ambition... is to materialize the images of concrete irrationality with the most imperialist fury of precision. – In order that the world of the imagination and of concrete irrationality may be as objectively evident, of the same consistency, of the same durability, of the same persuasive cognoscible and communicable thickness as that of the exterior world of phenomenal reality."[1]

This landscape relates to a series of paintings from 1930-31 of nude or draped figures, whose bodies are often partially composed of shells and pebbles. These figures appear on rocky, desolate beaches which may be inspired by Dalí's native Cadaqués. The high horizon lines, broad expanses of empty space, precisely rendered detail and palettes of restricted tonalities of these pictures all reveal the influence of Tanguy's style on Dalí. Unlike Tanguy's abstract biomorphic forms, however, Dalí's imagery is identifiable. In the present example the woman, whose body is cropped at the hips, cryptically turns away from the viewer, offering only a view of her back and of her head, which is hollowed into a concavity that overflows with sea shells and rocks. Her rib cage serves as a platform for a collection of small pebbles, and the remnants of her hair have congealed into a solid, undulating mass. Dalí charges the scene with erotic implications: the nude's wrist is tied to a feeble branch by a thin dangling rope; on the horizon a faceless white figure peeps tentatively from a hiding place among the rocks. Dalí's substitution of shells for the woman's head and hair may relate to personal experience. When his father banished him from the family, Dalí shaved his head, buried the hair with empty sea-urchin shells and climbed into the nearby hills of Cadaqués to meditate on the landscape of his youth.[2] The distant figure's contemplation of the beach from a rocky viewpoint may resonate with Dalí's memories of emotional trauma. But such imagery is, at most, only partly autobiographical, and carries the broader themes of isolation, unfulfillment, sexual longing and metamorphosis through imagination found in Dalí's landscapes of this period.[3] (E.C.C.)

278

[1] Quoted in W. Rubin, *Dada, Surrealism, and Their Heritage*, exh. cat., New York, 1968, p. 111.
[2] S. Dalí, *La Vie Secrète de Salvador Dalí*, Paris, 1952, pp. 196-197.
[3] See Rudenstine, 1985, pp. 195-196.

Oil on canvas
10 3/4 × 13 1/4 in
27.2 × 35 cm
Peggy Guggenheim Collection
Venice
76.2553 PG

80
Robert Delaunay
Circular Forms
Formes circulaires
1930

Around 1930 Delaunay returned to the abstract circular forms so prevalent in his work of 1913. He first represented the disc in the sky of a 1906 landscape and by 1913 this shape had become the subject of canvases entitled *Sun* and *Moon*.
Circular Forms presents two distinct foci with overlapping circular bands of color, primarily red, blue and yellow. Where the bands intersect, the color changes. The right half of the canvas, showing concentric circles divided into eight segments on which discs are superimposed, is a kaleidoscopic fragmentation of the left half. Delaunay's investigation of schematic concentric circles continued in the 1930s with relief sculpture and paintings of the *Rhythm* series. (V.E.B.)

Oil on canvas
50 3/4 × 76 3/4 in.
128.9 × 194.9 cm
Solomon R. Guggenheim Museum
New York
49.1184

r. delaunay

81
Paul Delvaux
The Break of Day
L'Aurore
July 1937

Like his compatriot Magritte, Delvaux applied a fastidious, detailed technique to scenes deriving their impact from unsettling incongruities of subject. Influenced by de Chirico, he frequently included classicizing details and used perspectival distortion to create rapid, plunging movement from foreground to deep background. Unique to Delvaux is the silent, introspective cast of figures he developed during the mid-1930s. His formidable, buxom nude or seminude women pose immobile with unfocused gazes, their arms frozen in rhetorical gestures, dominating a world through which men, preoccupied and timid, unobtrusively make their way.

Although the fusion of woman and tree in the present picture invites comparison with Greek mythological subjects, the artist has insisted that no such references were intended.[1]

282 The motif of the mirror appears in 1936 in works such as *Woman in a Grotto* (Collection Thyssen-Bornemisza, Lugano) and *The Mirror* (formerly Collection Roland Penrose, London; destroyed during World War II). In *The Break of Day* a new element is introduced; the reflected figure is not present within the scene, but exists outside the canvas field. She is, therefore, in some sense, the viewer, even if that viewer should happen to be male. The irony of the circumstance in which a clothed male viewer could see himself reflected as a nude female torso would have particularly appealed to Duchamp, who appropriated the detail of the mirror in his collage of 1942, *In the Manner of Delvaux* (Collection Vera and Arturo Schwarz, Milan).[2] (L.F.)

[1] Rudenstine, 1985, p. 216
[2] Repr. Ibid., p. 217.

Oil on canvas
47 3/4 × 59 1/4 in
120 × 150.5 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 103

82
Max Ernst
Zoomorphic Couple
Couple zoomorphe
1933

By 1925 Ernst had developed his frottage (rubbing) technique, which he associated with a childhood memory of accidental forms materializing within the grooves of wooden floor boards. He also acknowledged the influence of his later discovery of Leonardo's *Treatise on Painting*, in which artists are advised to gaze at the stains on walls until figures and scenes emerge. In the *Hordes* series of 1926 to 1932 Ernst placed twine beneath his canvases and then rubbed pigment over their surfaces. The meanderings of the twine were thus revealed; these chance configurations were then manipulated to elicit imagery. In *Zoomorphic Couple*, the appearance of light, sinuous channels through dark painted areas produces a relieflike effect suggestive of frottage. However, the artist created the effect here by putting paint-laden string or rope on top of
284 the canvas and spraying over it.[1] The image of the bird, which recurs frequently in Ernst's work from 1925, had become an almost obsessive preoccupation by 1930. In the present painting one can discern a vaguely birdlike form and a caressing humanoid arising from the primordial material that gives them their substance. It has been suggested that the atavistic imagery in Ernst's work of this period alludes to the failure of European civilization in the face of the rising National Socialist threat in Germany.[2] (Ernst was blacklisted by the party in 1933 when Hitler became Chancellor of the Third Reich.) Though a sensitivity to the current political climate may be inferred, it is not confirmed by anecdotal detail. The forms have the effect of dream or poetic apparition. The sense of genesis and evolutionary stirrings in *Zoomorphic Couple* is complemented by the creative inventiveness of the artist, who combines layers of pastel color under spattered, blown and dripped paint. (I. F.)

[1] Rudenstine, 1985, p. 299.
[2] U. M. Schneede, *Max Ernst*, New York and London, 1972, p. 134.

Oil on canvas
[illegible] in
[illegible] cm
Peggy Guggenheim Collection
Venice
[illegible]

83
Alberto Giacometti
Woman with Her Throat Cut
Femme égorgée
1932 (cast 1940)

In a group of works made between 1930 and 1933, Giacometti used the Surrealist techniques of shocking juxtaposition and the distortion and displacement of anatomical parts to express the fears and urges of the subconscious. The aggressiveness with which the human figure is treated in these fantasies of brutal erotic assault graphically conveys their content. The female, seen in horror and longing as both victim and victimizer of male sexuality, is often a crustacean or insectlike form.

Woman with Her Throat Cut is a particularly vicious image: the body is splayed open, disemboweled, arched in a paroxysm of sex and death. Eros and Thanatos, seen here as a single theme, are distinguished and treated separately in two preparatory sketches (Collection Musée National d'Art Moderne, Centre Georges Pompidou, Paris).[1]

286 Body parts are translated into schematic abstract forms like those in *Cage* of 1930-31 (Collection Moderna Museet, Stockholm), which includes the spoon shape of the female torso, the rib and backbone motif and the pod shape of the phallus. Here a vegetal form resembling the pelvic bone terminates one arm, and a phallus-like spindle, the only movable part, gruesomely anchors the other; the woman's backbone pins one leg by fusing with it; her slit carotid immobilizes her head. The memory of violence is frozen in the rigidity of rigor mortis. The psychological torment and the sadistic misogyny projected by this sculpture are in startling contrast to the serenity of other contemporaneous pieces by Giacometti, such as *Woman Walking* (cat. no. 84). (L.F.)

[1] Repr. Rudestine, 1985, p. 344, fig. b.

Bronze
9 1/8 × 35 1/4 in
23.2 × 89 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 131

84
Alberto Giacometti
Woman Walking
Femme qui marche
1932

This sculpture is conceived in the rational and formally serene mode Giacometti pursued concurrently with his dark Surrealist explorations of the subconscious.

Woman Walking has none of the ferocity of *Woman with Her Throat Cut* (cat. no. 83), though both works were executed during the same period. The graceful, calm bronze seems to have its source in the frontal figures of ancient Egypt, posed with left feet slightly ahead of right in fearless confrontation of death. Despite the pose, the *Woman Walking*, like its Egyptian ancestors, conveys no sense of movement. The plane of the body is only slightly inflected by the projections of breasts, belly and thighs. The long, thin legs are smooth, solid and columnar. In its flatness, the work evokes the traditions of the highly simplified Cycladic figure and the geometric
288 *Kouros* of archaic Greece. Giacometti is known to have copied works of art at the Louvre, during his travels and even from reproductions, showing a preference for models characterized by a high degree of stylization. *Woman Walking* also reflects Giacometti's awareness of twentieth-century sculptors, particularly Brancusi and Archipenko. The generalization and distortion of form in these works forecast Giacometti's development of the elongated style for which he is best known. (L.F.)

Bronze
56 [illegible] cm
144.6 cm high
Peggy Guggenheim Collection
Venice
[illegible] 2553 PG 133

85
Vasily Kandinsky
Violet-Orange
October 1935

As in many of Kandinsky's canvases – *Various Parts*, 1940 (Collection Städtische Galerie im Lenbachhaus, Munich), *Various Actions* and *Red Accent* (cat. nos. 107, 109) to name only a few – the composition of *Violet-Orange* is divided into independent floating elements, which include a miniature "picture within a picture." This structural strategy is first evident in a 1929 painting aptly titled *Picture Within a Picture* (Collection TC). In *Violet-Orange*, the black vertical rectangle in the upper center appears as a separate entity, containing its own constellation of moving parts: falling ladder, curving rainbow, sashes of color and other forms.

Kandinsky employed this compositional device to enforce spatial relationships and the illusion of three-dimensionality within his canvases. It was his desire that the viewer feel compelled, by virtue of layered
290 planes and seemingly recessive space, to mentally enter the paintings. "For many years," claimed Kandinsky in his autobiographical *Reminiscences*, "I have sought the possibility of letting the viewer 'stroll' within the picture, forcing him to become absorbed in the picture, forgetful of himself."[1] (N.S.)

[1] *Kandinsky: Complete Writings on Art*, eds. K.C. Lindsay and P. Vergo, vol. I, Boston, 1982, p. 369.

Oil on canvas
35 × 45 ¼ in
88.9 × 116.2 cm
Solomon R. Guggenheim Museum
New York
Gift, Solomon R. Guggenheim
37.334

291

86
Vasily Kandinsky
Dominant Curve
Courbe dominante
April 1936

Kandinsky regarded *Dominant Curve* as one of his most important works. Forces emanate from the large yellow disc and are governed by the broadly designed curve to the right of center. Blocklike steps at the lower right return the compositional flow to this large circle at the upper left. The rectangular tablet with signs in the upper left corner and the three black circles at the upper right firmly anchor the dynamic whole to the picture plane. The palette contains more pastel and high-keyed colors than in Kandinsky's earlier work; many small elements of contrasting hues activate broad expanses of color. Kandinsky's large-scale painting radiates a mystical energy. (V.E.B.)

Oil on canvas
50 1/8 × 76 1/2 in.
129.4 × 194.2 cm
Solomon R. Guggenheim Museum
New York
45.989

87
Vasily Kandinsky
Capricious Forms
Formes capricieuses
July 1937

Though forced to leave Germany and the Bauhaus due to political pressures during World War II, Kandinsky did not allow the mood of desolation pervading war-torn Europe to enter his paintings. The canvases and works on paper he completed during his residence in Neilly-sur-Seine from 1934 to 1944 are marked by a general lightening of palette and the introduction of organic, even biological, forms.

Capricious Forms represents the artist at perhaps his most playful moment: interspersed with the clearly delineated circles and squares – the fundamental geometric shapes of his Bauhaus works – are floating and dancing curvilinear figures, all rendered in pastel shades. Several biologically derived forms can be interpreted as stylized representations of embryo-shaped figures. Additional shapes resemble scientific illustrations of placental tissue, with which
294 Kandinsky (who collected embryological, zoological and botanical sourcebooks) was undoubtedly familiar.[1] The biological imagery may be read as the artist's optimistic vision for a not-too-distant future of rebirth and regeneration. (N.S.)

[1] V.E. Barnett, "Kandinsky and Science: The Introduction of Biological Images in the Paris Period," in *Kandinsky in Paris: 1934-1944*, exh. cat. New York, 1985, pp. 61-87.

Oil on canvas
15 × 45 1/4 in
88.9 × 116.3 cm
Solomon R. Guggenheim Museum
New York
45.811

88
Paul Klee
New Harmony
Neue Harmonie
1936

New Harmony is one of only twenty-five works Klee executed in 1936 when he was very ill. One of a series of paintings called "magic squares," it contains the two-dimensional colored rectangles that first appeared in his art in 1923. Essentially it looks back to Klee's color theory of the 1920s and even the title belongs with those works he designated "Architecture, Harmony and Sound." While related to *Ancient Sound*, 1925 (Collection Kunstmuseum Basel), *New Harmony* is based on brighter colors over dark underpainting, which are firmly anchored into a more rigorous grid pattern and now arranged according to the principle of inverted bilateral symmetry. Like so many of his other pictures it reflects the artist's study of musical harmony. (V.E.B.)

89
René Magritte
Voice of Space
La Voix des airs
1931

Influenced by de Chirico, Magritte sought to strip objects of their usual functions and meanings in order to convey an irrationally compelling image. In *Voice of Space* (of which three other oil versions exist), the bells float in the air; elsewhere they occupy human bodies or replace blossoms on bushes. By distorting the scale, weight and use of an ordinary object and inserting it into a variety of unaccustomed contexts, Magritte confers on that object a fetishistic intensity. He has written of the jingle bell, a motif that recurs often in his work: "I caused the iron bells hanging from the necks of our admirable horses to sprout like dangerous plants at the edge of an abyss." [1]
The disturbing impact of the bells presented in an unfamiliar setting is intensified by the cool academic precision with which they and their environment are painted. The dainty
298 slice of landscape could be the backdrop of an early Renaissance painting, while the bells themselves, in their rotund and glowing monumentality, impart a mysterious resonance. (L.F.)

[1] Quoted in S. Gablik, *Magritte*, Greenwich, Connecticut, 1970, p. 183.

Oil on canvas
28 3/8 × 21 1/8 in
72.7 × 54.2 cm.
Peggy Guggenheim Collection
Venice
16.2553 PG 101

90
Joan Miró
The Flight of the Bird
over the Plain III
Le Vol de l'oiseau sur la plaine III
July 1939

Four versions of this work were painted during the month of July 1939. At this time Miró was staying in the small village of Varengeville on the Normandy coast, a few miles from Dieppe.[1] Jacques Dupin relates that the idea for the painting came to Miró while he was on a train on his way to Varengeville and saw from the window a large flock of black crows winging over the plains of Normandy. He immediately made a sketch of his impression which was later developed into this series. (L.A.S.)

[1] J. Dupin, *Joan Miró: Life and Work*, New York, 1962, p. 346.

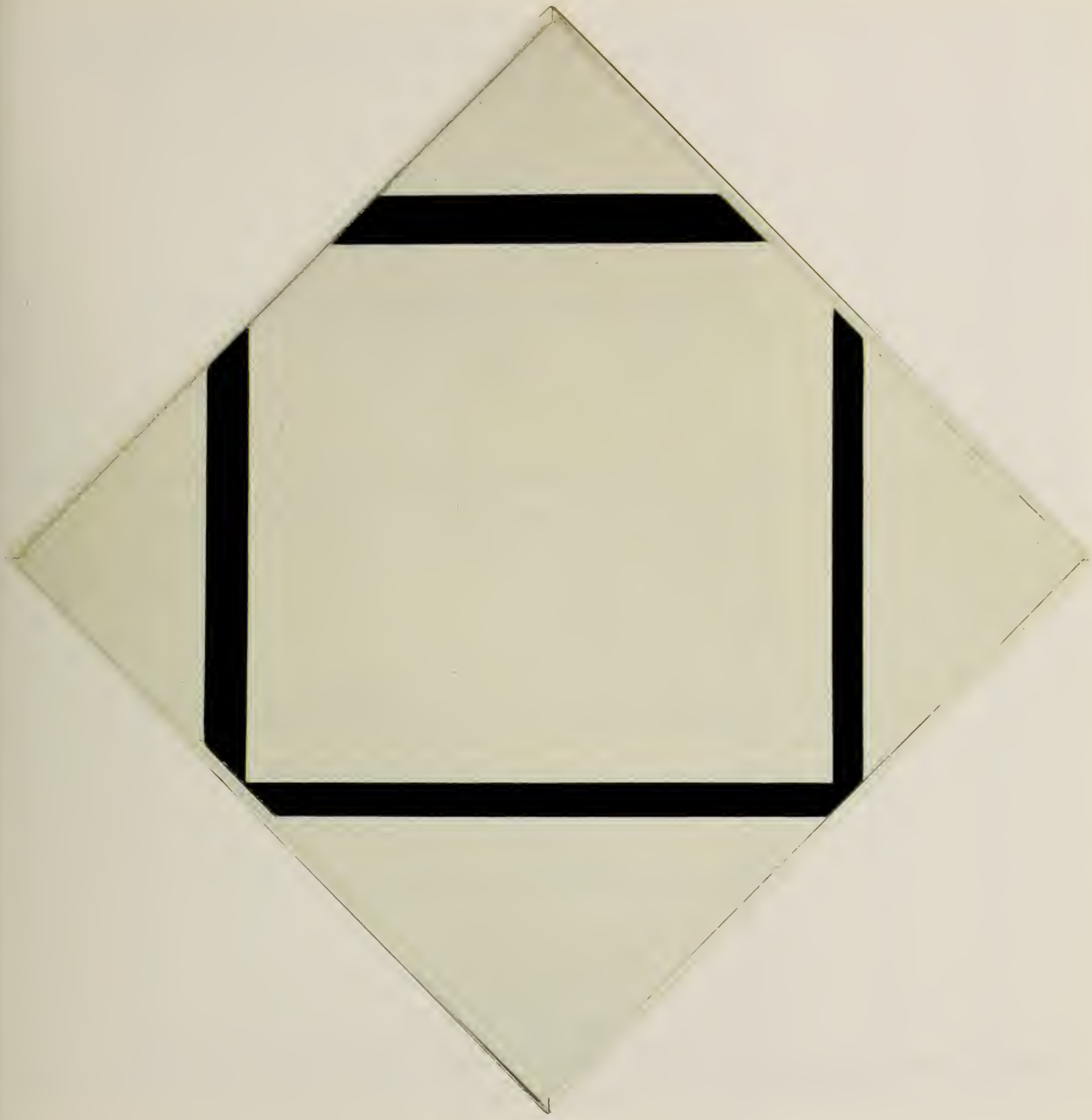
Oil on burlap
35 3/4 × 45 7/8 in.
90.5 × 115.6 cm.
Solomon R. Guggenheim Museum
New York
Gift Evelyn Sharp
[illegible]

91
Piet Mondrian
Composition 1 A
1930

Around 1930 to 1933 Mondrian eliminated color in many of his compositions, so that the white plane of the canvas is crossed by a few black lines. These are works of utmost simplicity in which the placement and varying thickness of lines determines the painting's harmony and rhythm. The lozenge shape of *Composition 1 A* results from rotating a square forty-five degrees. The earliest example of the format dates from 1918, and the majority of these diamond-shaped canvases were painted in 1925-26. The integrity of the rectilinear design survives even when superimposed on and truncated by the contrasting shape of the lozenge. The inherent unity of the square transcends the limits of the canvas and completes itself outside the picture plane. This extension into surrounding space is seen to an even greater degree in *Composition with Yellow Lines*, 1933 (Collection Gemeentemuseum Museum, The Hague), where none of the lines intersect within the canvas. (V.E.B.)

302

Oil on canvas (lozenge)
20 [illegible] x 29 7/8 in
75.2 x 75.2 cm
The Hilla Rebay Collection
Solomon R. Guggenheim Museum
New York
[illegible] R 90



92
Piet Mondrian
Composition
1938-39

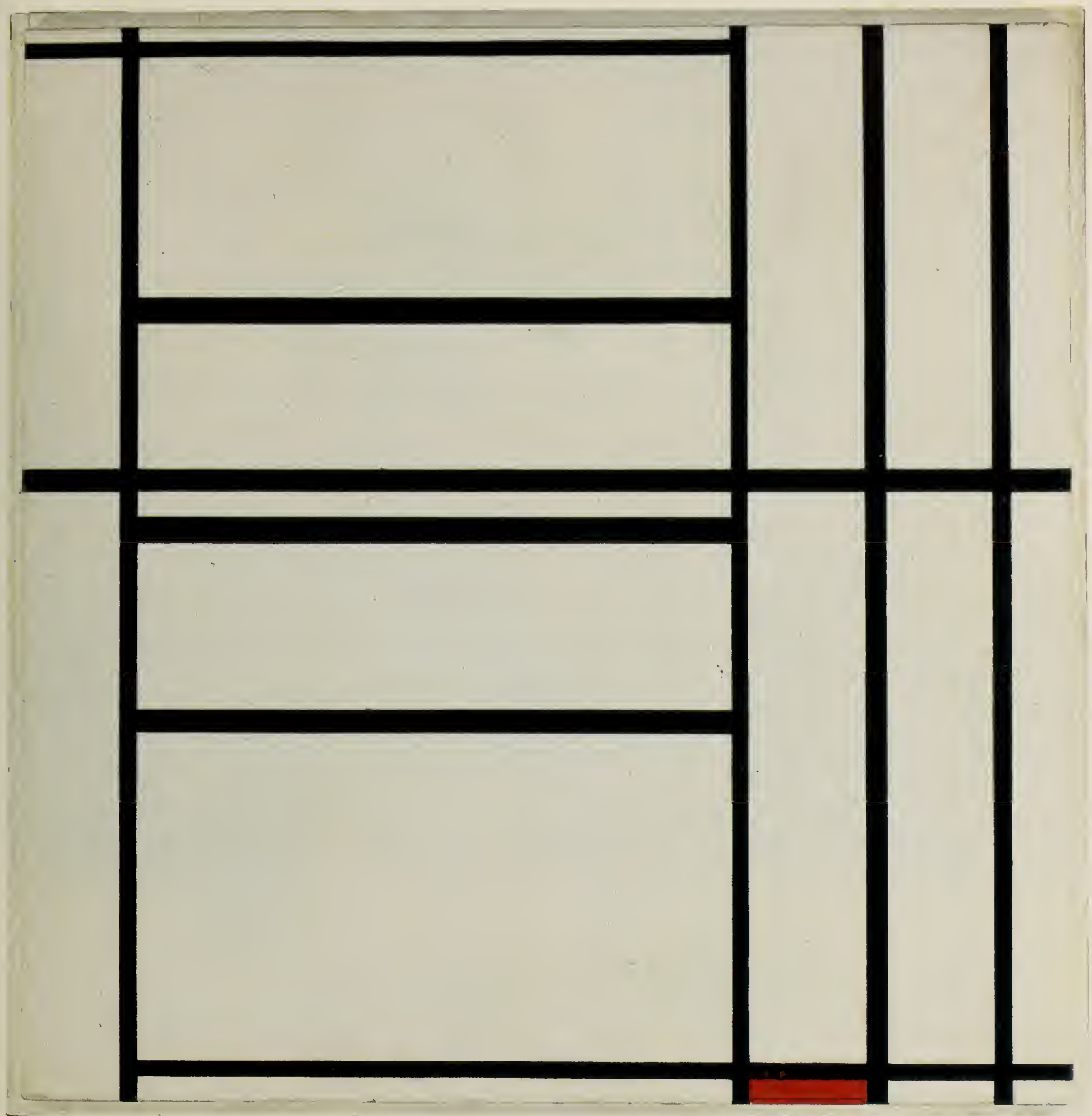
From 1938 to 1940 Mondrian, who had fled wartime Paris, was established in London near his friends Ben Nicholson, Barbara Hepworth and Gabo. During this period he continued working in the highly reductivist Neo-Plasticist mode he had developed in France, in which horizontal and vertical black lines intersect on the canvas in asymmetrically balanced relationships to yield flat white or colored quadrilaterals. The palette is generally restricted to black, white and primary colors. The present work is among the more coloristically austere examples.

By divorcing form completely from its referential meaning, Mondrian hoped to provide a visual equivalent for the truths that inhabit nature but are concealed in its random, flawed manifestations. He felt that if he could communicate these truths by means of a system of resolved oppositions, a "real equation of the universal and the individual,"[1] the spiritual effect on the viewer would be one of total repose and animistic harmony. In order to effect this transmission the artist must sublimate his personality so that it does not interfere with the viewer's perception of the rhythmic equilibrium of line, dimension and color. These elements, however, are organized not according to the impersonal dictates of mathematics but rather to the intuition of the artist. Likewise, although the artist's gesture is minimized and the reference to personal experience erased, his presence can be detected in the stroke of the paintbrush and the unevenness of the edge of the transcendent line. The individual consciousness exists in a dialectical relationship with "the absolute," which is realized pictorially through, in Mondrian's words, the "mutual interaction of constructive elements and their inherent relations."[2] Just as the forms and space of the canvas are abstracted from life, so the spiritual plane is removed from, though related to, the work of art. Mondrian sought to unite art, matter and spirit to discover in all aspects of experience the universal harmony posited in Neo-Plasticism. (L.F.)

304

[1] Quoted in *Theories of Modern Art*, ed. H.B. Chipp, Berkeley and Los Angeles, 1968, p. 350.
[2] Ibid., p. 351.

Oil on canvas
mounted on wood support,
canvas 41 7/8 x 40 1/8 in
105.2 x 102.3 cm
Peggy Guggenheim Collection
Venice
58.2553 PG 39



93
Pablo Picasso
Pitcher and Bowl of Fruit
Pichet et coupe de fruits
February 1931

When Picasso met Marie-Thérèse Walter on January 11, 1927, in front of the Galeries Lafayette in Paris, she was only seventeen years old. As Picasso was married at the time and Marie-Thérèse was underage, they were compelled to conceal their love affair for many years. While their liaison was hidden from public view, it is documented, albeit covertly, in Picasso's art. Five still lifes painted during 1927 – incorporating the initials "MT" and "MTP" as part of their compositions – cryptically announce the joyous entry of Marie-Thérèse into the artist's life. By 1931 a stylistic shift had occurred in Picasso's art reflecting the sensual presence of his mistress. A period of angular, tortured images – culminating in *The Dance* of 1925 (Collection Tate Gallery, London) – gave way to a profusion of curvilinear, organic forms and veiled references to
306 Marie-Thérèse's fecund body. Such anatomical allusions may be found in the large decorative still life, *Pitcher and Bowl of Fruit*. What initially appears to be a Cubist arrangement of still-life elements on a draped table outlined in black becomes, after close scrutiny, a reclining nude. The bowl of fruit on the right is transformed into a stylized face, the complexly structured table a body, and the lone piece of fruit a perfectly round breast. In March of the same year, Picasso painted *Still Life on a Pedestal Table* (Collection Musée Picasso, Paris), in which the corporeal allusions are far more explicit. (N.S.)

Oil on canvas
51 1/2 × 64 in
130.8 × 162.6 cm
Solomon R. Guggenheim Museum
New York
By exchange 82.2947

94
Pablo Picasso
On the Beach
La Baignade
February 12, 1937

During the early months of 1937 Picasso was responding powerfully to the Spanish Civil War with the preparatory drawings for *Guernica* (Collection Museo Nacional del Prado, Madrid) and with etchings such as *The Dream and Lie of Franco*, an example of which is in the Peggy Guggenheim Collection. However, in this period he also executed a group of works that do not betray this preoccupation with political events. The subject of *On the Beach*, also known as *Girls with a Toy Boat*, specifically recalls Picasso's *Three Bathers* of 1920 (Collection Stephen Hahn, New York). Painted at Le Tremblay-sur-Mauldre near Versailles, *On the Beach* is one of several paintings in which he returns to the ossified, volumetric forms in beach environments that appeared in his works of the late 1920s and early 1930s. *On the Beach* can be com-
308 pared with Matisse's *Le Luxe, II*, ca. 1907-08 (Collection Statens Museum for Kunst, Copenhagen), in its simplified, planar style and in the poses of the foreground figures. It is plausible that the arcadian themes of his friendly rival Matisse would appeal to Picasso as an alternative to the violent images of war he was conceiving at the time.

At least two preparatory drawings have been identified for this work. In one (Collection Musée Picasso, Paris),[1] the male figure looming on the horizon has a sinister appearance. In the other drawing (present whereabouts unknown),[2] as in the finished version, his mien is softened and neutralized to correspond with the features of the two female figures. The sense of impotent voyeurism conveyed as he gazes at the fertile, exaggeratedly sexual "girls" calls to mind the myth of Diana caught unawares at her bath. (L.F.)

[1] Repr. Rudenstine, 1985, p. 625
[2] Repr. C. Zervos, *Pablo Picasso*, Paris, 1957, vol. 8, no. 343

Oil, crayon and chalk on canvas
[illegible] in
[illegible] cm
Peggy Guggenheim Collection, Venice
[illegible] PG 76

95
Yves Tanguy
Promontory Palace
Palais promontoire
1931

Following his trip to Africa in 1930, Tanguy produced a group of landscapes that have been termed "*les coulées*" (or flowing forms) for their molten character. Other paintings in this sequence include *Neither Legends nor Figures*, ca. 1930 (Private Collection, United States), and *The Armoire of Proteus*, 1931 (Private Collection, Paris).[1] Perhaps the most striking of the series is *Promontory Palace*, in which a rigid multitiered mass dominates a broad, flat plain. This corrugated mesa and other buttes in the center foreground stand firm as the surrounding viscous landscape succumbs to some persistent melting force. The small abstract shapes that inhabit the scene are in various stages of metamorphosis: some appear to melt or ooze, others seem to collapse or deflate and still others secrete or sputter white liquids or gases. Some of these shapes are disturbingly anthropomorphic. A line of globular forms marches down the incline of the promontory to the edge of a cliff, where two forms have already surrendered and begun to melt over the precipice to join the sea of flowing matter below. A five-fingered, bulbous white mass glides over the ground as if on water. Elsewhere steam emerges, both from the pipe-shaped form at the base of the promontory, and from the distant horizon. On the highest peak, or the palace, mysterious sparks emanate from a thornlike tower. To the right a hairlike apparition disappears into the thin atmosphere of an empty sky.

310

In the natural world such geologic metamorphosis would require intense heat and volcanic activity. Yet Tanguy's restrained grays and muted pinks, accented with cool blue and pale green and yellow, deny the presence of fire and earth. Instead, Tanguy creates a Surrealist terrain where molten and frozen, figurative and abstract, literal and suggestive elements exist in perfect harmony. Tanguy's use of a specific horizon line, his naturalistic modeling of forms and his depiction of landscape evocative of an actual coastline, permit us a conceptual foothold in known experience. Yet our foothold gives way as Tanguy's abstract shapes transform known experience into a familiar but irrational fantasy. The power of Tanguy's imagery derives from the delicate tension he creates between the logic of sensation and the freedom of imagination. (E.C.C.)

[1] For further discussion of this sequence, see *Yves Tanguy: Retrospective (1925-1955)*, exh. cat., Paris, 1982, pp. 50-52, 103-105.

Oil on canvas
28 7/8 × 23 5/8 in.
73 × 60 cm
Peggy Guggenheim Collection
Venice
PG 94

96
Georges Vantongerloo
Composition Derived from the Equation $y = -ax^2 + bx + 18$ with Green, Orange, Violet (Black)
Composition émanante de l'équation $y = -ax^2 + bx + 18$ avec accord de vert... orange... violet (noir)..
1930

As a founding member of the *De Stijl* group, Vantongerloo shared the utopian aesthetic vision pronounced by Mondrian, van Doesberg and van der Leck in their numerous publications on Neo-Plasticism in art and architecture. Though born and trained in Belgium, Vantongerloo adopted what may be described as a peculiarly Dutch approach to artistic conception, defined by its emphasis on purity and rationality. Correlations have been drawn between the reductivist work of artists associated with *De Stijl* and the methodology of the Dutch philosopher Baruch Spinoza, who employed a geometric system to demonstrate his thoughts in order to eliminate any possibility of arbitrary representation.[1] Vantongerloo was clearly influenced by the writings of another Dutch philosopher, M.H.J. Schoenmaeker, whose theosophically inspired work also had a profound effect upon Mondrian's theories of abstraction. This is evidenced by Vantongerloo's conflation of mathematical formulas and color theories with spiritualism in his doctrine of plastic art. He believed that the goal of art was to achieve an essential, harmonic unity of constituent parts that would evoke a spiritual dimension. "Art is... a science and not a fantasy."[2] Mathematics, he claimed, is the means with which to demonstrate the desired aesthetic and spiritual unity since it expresses "the infinitely small and the infinitely large."[3] The composition of the present painting is based on a quadratic equation related to the geometric theory of conic sections.[4] Vantongerloo's concentration on this formula in 1930 led him to create a sculpture and a number of paintings based on the same mathematical proportions. (N.S.).

312

[1] H.L.C. Jaffé, "Introduction," in *De Stijl: 1917-1931. Vision of Utopia*, exh. cat., New York, 1982, p. 13.
[2] Georges Vantongerloo, *L'Art et son avenir*, Antwerp, 1924, p. 17.
[3] Ibid., p. 49.
[4] V.E. Barnett, *Handbook, The Guggenheim Museum Collection, 1900-1980*, New York, 1984, p. 252.

Oil on canvas
47 × 26 ⅛ in
119.4 × 68.2 cm
Solomon R. Guggenheim Museum
New York
51.1299

97
Constantin Brancusi
Flying Turtle
Tortue volante
1940-45

One of the sculptor's last works, the highly abstracted *Flying Turtle* is a unified yet complex form carved from a single block of veined white marble. The body comprises a roughly hemispherical mass with a wedge-shaped section removed. The pointed extremities, slightly asymmetrical, suggest two outstretched front legs, and between them the long tapering neck strains forward from the shell. The streamlined whole, at a dynamic angle on its low pedestal, looks poised for takeoff, or as if it were already skimming over ocean waves. Brancusi seems to have originally intended to exhibit the sculpture with the rounded dome of the shell on top and the neck projecting downwards, the reverse of its present orientation. By the simple act of turning the figure upside down, Brancusi transformed an earth-hugging, tortoiselike form into
314 an aerodynamic, volant one. (J.R.W.)

Marble
12 [illegible] × 36 [illegible] × 27 [illegible] in
31.8 × 93 × 69 cm
Solomon R. Guggenheim Museum
New York
55.1451

98
Alexander Calder
Mobile
1941

During the early 1930s Calder, a pioneering figure in the development of kinetic art, created sculptures in which balanced components move, some driven by motor, and others impelled by the action of air currents. Duchamp first applied the descriptive designation "mobiles" to those reliant on air alone. Either suspended or freestanding, these constructions generally consist of flat pieces of painted metal connected by wire veins and stems. Their biomorphic shapes recall the organic motifs of the Surrealist painting and sculpture of his friends Miró and Arp. Calder, a fastidious craftsman, cut, bent, punctured and twisted his materials entirely by hand, the manual emphasis contributing to the sculpture's evocation of natural form. Shape, size, color, space and movement combine and recombine in shifting, balanced relationships that provide a visual equivalent to the harmonious but unpredictable activity of nature.

316

The present mobile is organized as an antigravitational cascade in which large, heavy, mature shapes sway serenely at the top, while small, undifferentiated, agitated new growth dips and rocks below. Calder left one of the upper leaves as well as the lowest group unpainted, revealing the aluminum surface and underscoring the sense of variety he considered vital to the success of a work of art. As he wrote, "Disparity in form, color, size, weight, motion, is what makes a composition... It is the apparent accident to regularity which the artist actually controls by which he makes or mars a work."[1] (L.F.)

[1] Quoted in J. Lipman, *Calder's Universe*, exh. cat , New York, 1976, p. 33.

Painted and unpainted aluminum and iron wire ca. 84 1/4 in
214 cm high
Peggy Guggenheim Collection
Venice
2253 PG 137

99
Alexander Calder
Standing Mobile
1942

Calder once claimed that he looked to the cosmos for his aesthetic inspiration: "From the beginnings of my abstract work, even when it might not have seemed so, I felt that there was no better model for me to choose than the Universe... Spheres of different sizes, densities, colors and volumes, floating in space, traversing clouds... currents of air, viscosities and odors – of the greatest variety and disparity."[1] One of Calder's earliest mechanized sculptures, for instance, is titled *A Universe*, 1934 (Collection The Museum of Modern Art, New York) and several wall-mounted wood and wire constructions from 1943 are known as constellations.

Though abstract, Calder's hanging and standing mobiles retain galactic references: the myriad dancing and spinning disks allude to the seeming weightlessness of faraway stars and shooting comets. And when not suggestive of solar systems, these sculptures evoke the most intangible aspects of nature: the rustling of a breeze, cascading water, the gentle movements of swimming fish. *Standing Mobile* also has anthropomorphic qualities; its upright base is reminiscent of a human figure balancing or even juggling tiny disks. There is a whimsical quality to this sculpture that relates it in spirit to Calder's earlier wire circus figures.

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The inscription on the base, "to Karl from Sandy," indicates that Calder presented the mobile to the German art dealer, Karl Nierendorf as a gift. When the Guggenheim Museum acquired Nierendorf's estate in 1948, Hilla Rebay kept this sculpture as well as another *Standing Mobile*, late 1930s or early 1940s (cat. no. 78) for her private collection. (N.S.)

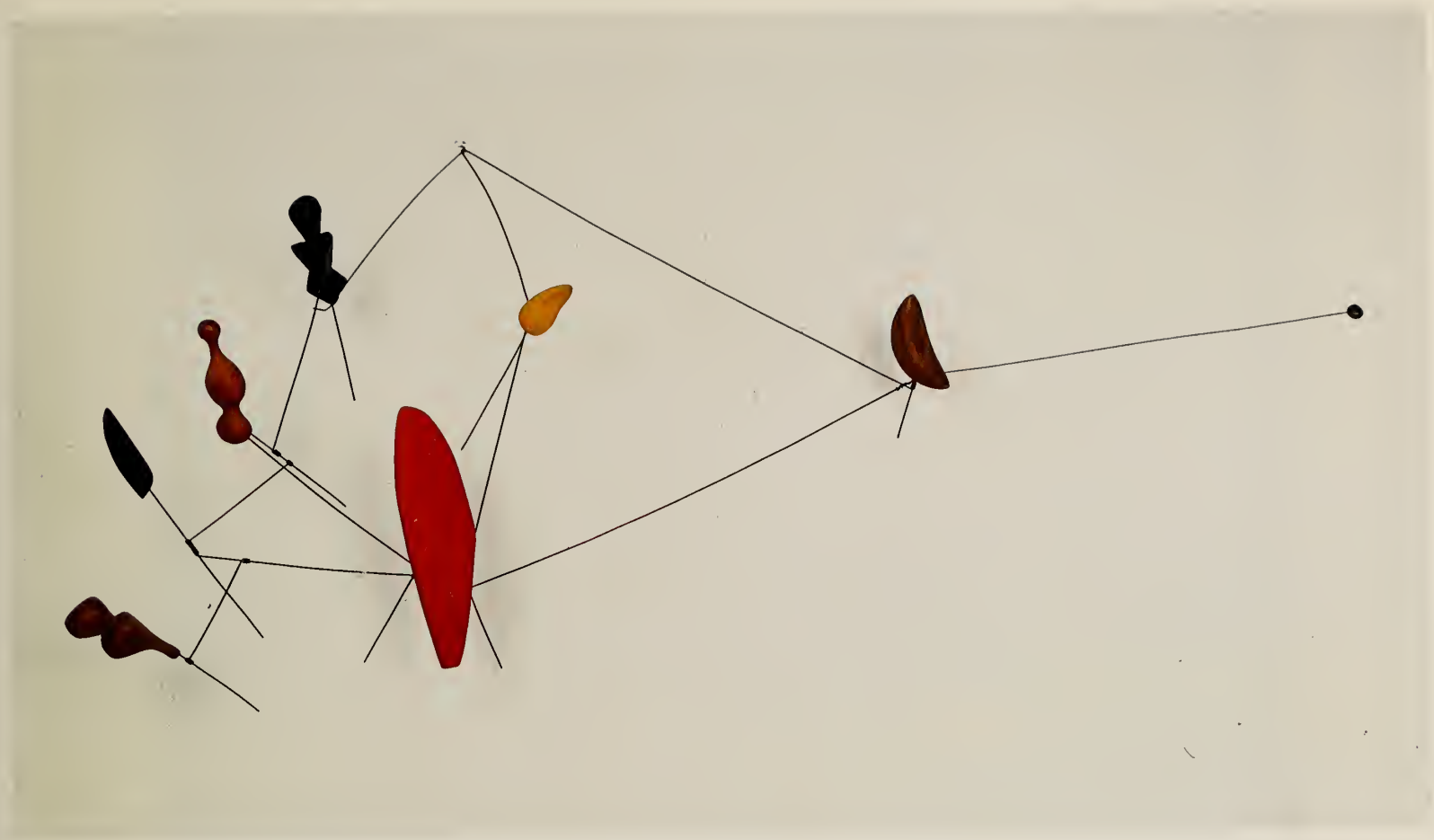
[1] Quoted in J. Lipman, *Calder's Universe*, exh. cat., New York, 1977, p. 18.

Painted metal
20 1/2 × 11 1/2 × 10 1/2 in
52.1 × 29.2 × 26.7 cm.
Solomon R. Guggenheim Museum
New York
The Hilla Rebay Collection
71.1936.R55.a–b

100
Alexander Calder
Constellation
1943

Constellations are a special variety of stabiles dating from the time of World War II and constructed from pieces of wood and thin metal rods. The stabiles originated in the early 1930s (the same period as the mobiles) and were named by Arp. It is no coincidence that Arp had created constellations in the 1930s (cat. no. 73), as had Miró, another of Calder's friends, around 1940-41.
Some of Calder's constellations were meant for horizontal placement, while others (such as the Guggenheim example) were designed as wall pieces. The wooden elements contrast in color, shape and texture with the spiky black rods: their configuration fixes precise points in space. (V.E.B.).

Wood and metal rods
22 × 44 1/2 in
55.9 × 113 cm
Solomon R. Guggenheim Museum
New York
Mary Reynolds Collection
Gift of her brother
54.1393



101
Alexander Calder
Mobile
ca. 1943-46

Calder's first mobiles date from the early 1930s, when he lived in Paris. His friend Duchamp arrived at the term to describe the diverse types of Calder's moving sculptures, of which the hanging mobile is most familiar. In this example simple wooden shapes - most of them painted - are suspended from wooden dowels. Responding to air currents, the mobile's ever-shifting profile moves spontaneously and unpredictably, different elements traveling in different directions at varying rates of speed.

In *Calder: An Autobiography with Pictures*, the artist related that "there were two mobiles of the epoch of the constellations - the war period - made of bits of hardwood, carved, painted, and hanging on strings at the end of dowel sticks. Carré had previously deleted these from what he wanted to show, so I gave them to Mary Reynolds, who was back in
322 Paris. And she always refers to them, ever since, as the 'Pas Nobles Mobiles' (the undignified mobiles). These now belong to the Guggenheim museum."[1] (V.E.B.)

[1] A. Calder and J. Davidson, *Calder: An Autobiography with Pictures*, New York, 1966, p. 189.

Wood, metal and cord
67 × 65 in.
170.2 × 165.1 cm
Solomon R. Guggenheim Museum
New York
Mary Reynolds
Gift of her brother
54.1310

Jean Dubuffet
Miss Cholera
January 1946

Dubuffet's rejection of all traditional academic and aesthetic values led him, by 1945, to create paintings evocative of dilapidated, graffiti-covered walls. Inspired by the crude, eroded quality of these surfaces, he invented a highly tactile medium composed of thick oil paint, plaster, tar and sand to which he added pebbles, bits of broken glass, string and other materials. Dubuffet carved and incised into this heavy impasto, which he called *hautes pâtes*, creating schematic images of fictitious characters, actual portraits, landscapes and cityscapes. "Take a good look," directed Dubuffet, "at how small children find a thousand marvels in the gutters and in debris."[1] Dubuffet's emphasis on materials and process led to a diminution of color in the work; he reduced his once brilliant palette to a fairly monochromatic combination of earth tones and black. "The colors," he wrote, "that I find in a pebble, in an old wall, I find more pleasurable than those found in ribbons and flowers."[2] *Miss Cholera* was featured in the artist's third one-man show, *Mirobolus, Macadam et Cie: Hautes Pâtes de Jean Dubuffet*, held at the Galerie René Drouin, Paris, in 1946.

In the description of the work in the exhibition catalogue, the porous, matte substance of the painting and its overall plum tonality are compared to natural sandstone. Traces of colored dyes, characterized as "lipstick red" and "linen blue," are found throughout the picture. "The gloomy brown and dirty black background [suggests] the residual deposits that in the course of time carpet the insides of fireplaces and chimneys."[3]
Dubuffet's aggressive *Will to Power (Volonté de puissance)* (Solomon R. Guggenheim Museum) was also included in the *Hautes Pâtes* exhibition. As both paintings were executed in January of that year, it is tempting to view them as a possible pair. Where Dubuffet has personified masculine domination in *Will to Power*, he parodies femininity in *Miss Cholera* with her high-heeled shoes, short skirt and extravagant rouge. (N.S.)

[1] Quoted in M. Loreau, ed., *Catalogue des travaux de Jean Dubuffet: Fascicule II - Mirobolus, Macadam et Cie*, Paris, 1966, p. 13.
[2] Ibid., p. 11.
[3] M. Tapié, *Mirobolus Macadam & Cie, Hautes Pâtes de Jean Dubuffet*, exh. cat., Paris, 1946, p. 42.

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Oil, sand, pebbles and straw on canvas
21 1/2 × 18 in
54.6 × 45.7 cm
Solomon R. Guggenheim Museum
New York
Gift Katherine Kuh
72.2007

103
Max Ernst
The Antipope
December 1941-March 1942

Ernst settled in New York in 1941 after escaping from Europe with the help of Peggy Guggenheim. The same year he executed a small oil on cardboard (now in the Peggy Guggenheim Collection) that became the basis for the large-scale *The Antipope*. When Peggy Guggenheim saw the small version, she interpreted a dainty horse-human figure on the right as Ernst, who was being fondled by a woman she identified as herself. She wrote that Ernst conceded that a third figure, depicted in a three-quarter rear view, was her daughter Pegeen; she did not attempt to identify another horse-headed female to the left.[1] When Ernst undertook the large version from December to March he changed the body of the "Peggy" figure into a greenish column and transferred her amorous gesture to a new character, who wears a pink tunic and is depicted in a relatively naturalistic way. The "Pegeen" figure in the center appears to have two faces, one of a flayed horse that looks at the horse-woman at the left. The other, with only its cheek and jaw visible, gazes in the opposite direction, out over the grim lagoon, like a pensive subject conceived by Caspar David Friedrich.

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The great upheavals in Ernst's personal life during this period encourage such a biographical interpretation. Despite his marriage to Peggy Guggenheim, he was deeply involved with Leonora Carrington at this time, and spent hours riding horses with her. As birds were an obsession for Ernst, so horses were for Carrington. Her identification with them is suggested throughout her collection of stories *La Dame Ovale*, published in 1939 with seven illustrations by Ernst, two of which include metamorphosed horse creatures.

It seems plausible that the alienated horse-woman of *The Antipope*, who twists furtively to watch the other horse-figure, represents a vision of Peggy Guggenheim.[2] Like the triumphal bride in *Attirement of the Bride*, also in the Peggy Guggenheim Collection, she wears an owl headgear. Her irreconcilable separation from her companion is expressed graphically by the device of the diagonally positioned spear that bisects the canvas. The features of the green totemic figure resemble those of Carrington, whose relationship with Ernst was to end soon after the painting was completed, when she moved to Mexico with her husband. (L.F.)

[1] See P. Guggenheim, *Out of This Century: Confessions of an Art Addict*, New York, 1979, pp. 261-262.
[2] Rudenstine, 1985, pp. 315-317.

Oil on canvas
63 1/4 × 50 in.
160.8 × 127 cm
Peggy Guggenheim Collection,
Venice
78.2553.PG.80

104
Max Ernst
An Anxious Friend
Un Ami empressé
Summer 1944

During the summer of 1944, when he lived in Great River, Long Island, Max Ernst turned his attention to sculpture, a medium in which he had not worked for a decade. He was influenced by the Surrealist sculpture familiar to him in Europe in the 1930s – most notably, the work of his friend Giacometti. Like Giacometti's *Spoon Woman* (cat. no. 62), Ernst's *An Anxious Friend* exhibits the artist's knowledge of primitive art, possesses an emphatic frontality and is amusingly endowed with female attributes. Ernst employed found objects in making the plaster: he decorated the front with drill bits and fashioned the figure's round mouth and eyes from a set of aluminium measuring spoons.[1]
Although he worked episodically in this medium, Ernst's sculpture is not central to his oeuvre. Consistent with his paintings and drawings, *An* 328 *Anxious Friend* commands an insistent presence and provokes the imagination. (V.E.B.)

[1] Correspondence with Julien Levy, January 1979.

Bronze
26 3/8 in.
67 cm high
Solomon R. Guggenheim Museum
New York
Gift, Dominique and John de Menil
59 1521

105
Alberto Giacometti
Nose
Le Nez
1947

About 1947 Giacometti ceased making minute sculptures, and his tall, thin, skeletal figures began to appear. In *Nose* and *Hand*, both done in 1947, the artist enlarged a detail to such a degree that it would be impossible for him to realize the whole figure. As in *Hand* and *Man Pointing* of the same year, he has elongated forms for expressive effect and in accordance with his perception of the subject. Through the introduction of a steel cage in our sculpture, Giacometti has located the head within spatial confines, although the nose protrudes beyond them. The investigation of space preoccupies the artist here as it had in the early 1940s, when he made extremely small figures on large bases, and as it would during the next years in group compositions like *City Square* and *The Cage*. (V.E.B.)

330

Bronze, wire, rope and steel
figure 15 1/8 × 3 1/4 × 26 3/4 × in
39 × 8 3 × 67 9 cm
cage 31 1/4 × 18 1/2 × 15 1/8 in.
80 6 × 66 × 38 4 cm.
total 31 1/4 × 26 × 15 1/8 in
80 6 × 66 × 38 4 cm
Solomon R Guggenheim Museum
New York
66 1807

106
Alberto Giacometti
Standing Woman ("Leoni")
Femme debout ("Leoni")
1947 (cast November 1957)

An early example of the mature style with which Giacometti is usually identified, this figure is more elongated and dematerialized than the *Woman Walking* (cat. no. 84), though it retains that sculpture's frontality and immobility. A sense of ghostly fragility detaches the figure from the world around it, despite the crusty materiality of the surfaces, as animated and responsive to light as those of Rodin.

Giacometti exploited the contradictions of perception in the haunting, incorporeal sculptures of this period. His matchstick-sized figures of 1942 to 1946 demonstrate the effect of distance on size and comment on the notion that the essence of an individual persists even as the body appears to vanish, that is, to become nonexistent. Even his large-scale standing women and striding men seem miniaturized and insubstantial.

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In 1947 the sculptor commented that "... lifesize figures irritate me, after all, because a person passing by on the street has no weight; in any case he's much lighter than the same person when he's dead or has fainted. He keeps his balance with his legs. You don't feel your weight. I wanted – without having thought about it – to reproduce this lightness, and that by making the body so thin."[1] Giacometti sought to convey several notions simultaneously in his attenuated plastic forms: one's consciousness of the nonmaterial presence of another person, the insubstantiality of the physical body housing that presence, and the paradoxical nature of perception. The base from which the woman appears to grow like a tree is tilted, emphasizing the verticality of the figure as well as reiterating the contours of the merged feet.

Giacometti had the present cast made expressly for Peggy Guggenheim. (L.F.)

[1] Quoted in R. Hohl, *Alberto Giacometti*, New York, 1971, p. 278.

Bronze
60 1/4 in.
153 cm high.
Peggy Guggenheim Collection
Venice
76 2553 PG 134

107
Vasily Kandinsky
Various Actions
Actions variées
August-September 1941

Though Kandinsky was highly regarded by the Surrealist artists working in Paris, he never considered himself a member of their circle. Distinguishing between his own concept of inner necessity as the realm from which to derive the inspiration for his art, and the Surrealists' emphasis on the unconscious, Kandisky found their work too literary and too libidinally oriented. Nevertheless, two Surrealists whom Kandinsky befriended, Miró and Arp, had an important influence on his painting. The biomorphic forms in both artists' work corresponded to Kandinsky's own interest in the organic sciences. The festive quality of Miró's images also had an impact on Kandinsky's late period. *Various Actions* recalls Miró's *Carnival of Harlequin*, 1924-25 (Collection Albright Knox Art Gallery, Buffalo, New York), with its playful forms suspended against a luminous blue backdrop. Both paintings feature schematic ladders, floating spheres and biomorphic creatures dispersed equally across the picture plane. (N.S.)

334

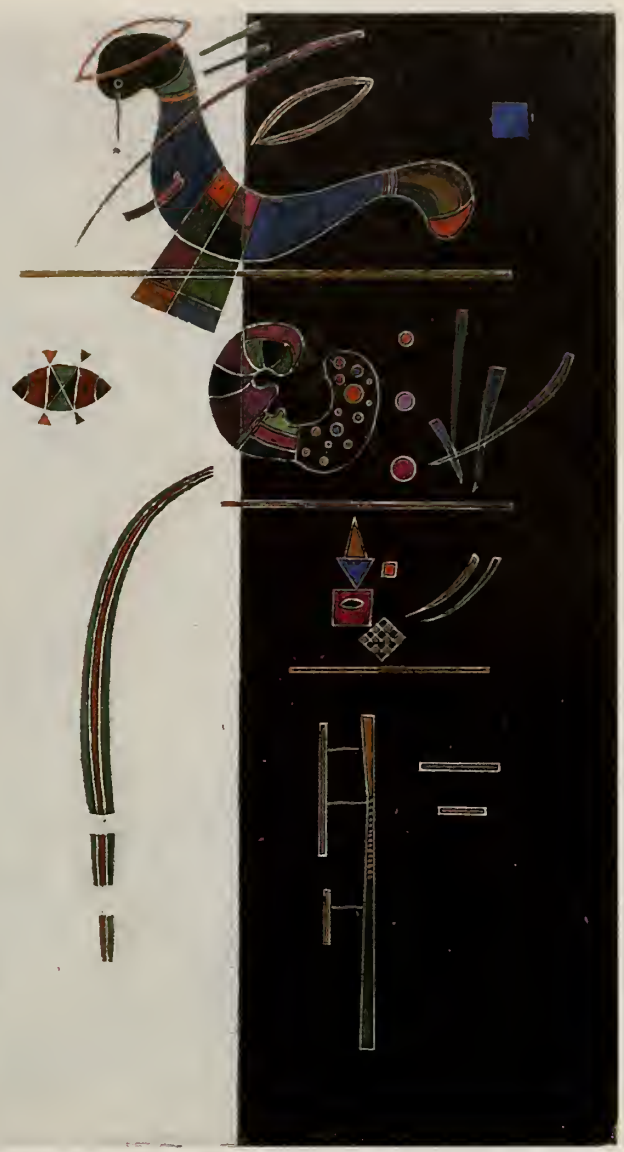
108
Vasily Kandinsky
Twilight
Crépuscule
1943

Pictorial strategies from various stages in Kandinsky's long career are combined in this late painting. The black background, a signature motif from his early Russian-folktale images, reappears here as it does in a number of the Paris-period works. Kandinsky's use of an interior framing device dating from his return to Russia in 1914 is recalled by the picture's two clearly delineated tonal planes. The biomorphic shapes, specifically associated with the Paris years, are present as well. Given the late date of this painting, one is led to speculate on the possible poetic interpretations of the title. Kandinsky, however, also titled a tempera from 1901 and a poem from 1925 *Twilight*. (N.S.)

Oil on board
[illegible] in
[illegible] 41.8 cm
[illegible]n R. Guggenheim Museum
New York
[illegible]

109
Vasily Kandinsky
Red Accent
L'Accent rouge
June 1943

Kandinsky's late painting is distinguished by a reduction in size, subdued close-ranged hues and an inventive precision in the forms. He has attained a synthesis of the geometric abstraction of his Bauhaus period and the spiritually inspired biomorphic abstraction of his earlier work. In *Red Accent* shapes conjure up creatures from animal and vegetable kingdoms. However, the images remain autonomous, a language of private symbols. In this composition the canvas is divided vertically into three distinct bands. Left and right are contrasted, forms are repeated and their trajectories cut across the surface. The "red accent," which resembles a painting, is found at the upper left. (V.E.B.)

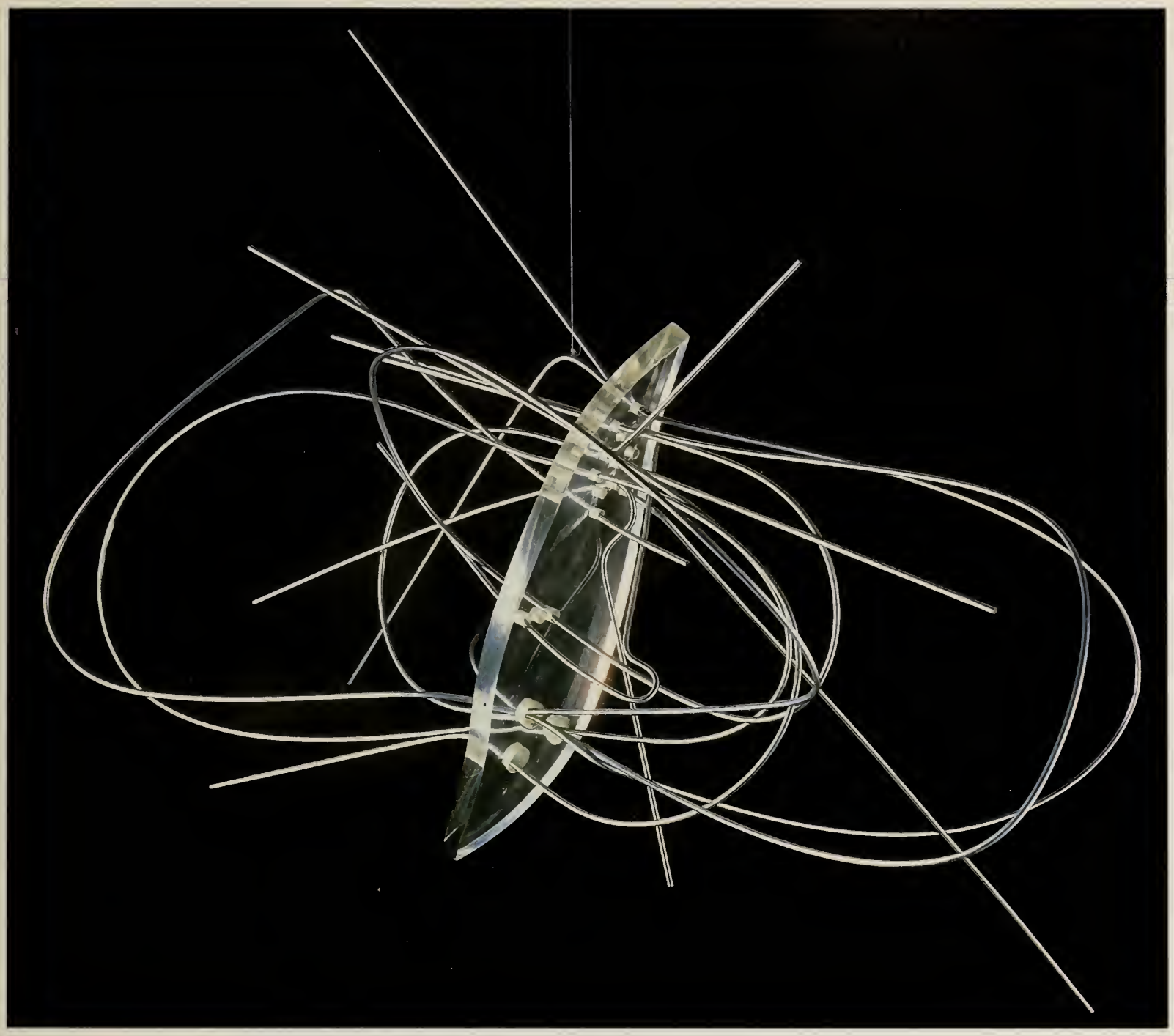


110
László Moholy-Nagy
Dual Form with Chromium Rods
1946

As early as 1935 Moholy-Nagy created three-dimensional paintings with transparent plastics. These "light modulators" evolved into three-dimensional sculpture about 1941. In *Dual Form with Chromium Rods*, which dates from the last year of his life, Moholy has drawn bent chrome rods through the perforations in a central core of plexiglass. The fish-like shape of the plexiglass elements occurs frequently in his sculpture of the 1940s. With the free-form lines of chrome on each side of the plexiglass, the artist achieves an equilibrium. He has emphasized the light-reflective properties of materials as well as their capacity to cast ambiguous patterns of shadow.
This free-standing piece has been exhibited in both horizontal and vertical positions. (V.E.B.)

340

Plexiglass and chrome-plated steel rods
36 1/8 × 47 7/8 × 22 in
92.7 × 121.6 × 55.9 cm
Solomon R. Guggenheim Museum
New York
FR 1147



111
Antoine Pevsner
Twinned Column
Colonne jumelée
1947

Like his brother Gabo, Pevsner experimented with the possibilities of new materials and techniques in his sculpture. In addition to working in plastics, he created many constructions from bronze, brass and tin. Frequently he incorporated more than one substance in a single sculpture to provide color, surface texture and patterning of light and shadow. In *Twinned Column* bronze rods are joined together to form linear configurations reminiscent of the nylon filaments Gabo used. Both *Twinned Column* and *Developable Column of Victory* from the previous year are free-standing sculptures with strong central axes and silhouettes which change when seen from different points of view. The bold symmetry of the compositions and the contrast between solid and void are characteristic of Pevsner's work. (V.E.B.)

342

Bronze
40 [illegible] × 14 × 14 in.
102.9 × 36 × 36 cm
Solomon R. Guggenheim Museum
New York
54.1317

112
Jackson Pollock
The Moon Woman
1942

Like other members of the New York School, Pollock was influenced in his early work by Miró and Picasso, and seized on the Surrealists' concept of the unconscious as the source of art. In the late 1930s Pollock introduced imagery based on totemic or mythic figures, ideographic signs and ritualistic events that have been interpreted as pertaining to the buried experiences and cultural memories of the psyche.

The Moon Woman suggests the example of Picasso, particularly his *Girl Before a Mirror* of 1932 (Collection The Museum of Modern Art, New York). The palettes are similar, and both artists describe a solitary standing female as if she had been X-rayed, her backbone a broad black line from which her curving contours originate. Frontal and profile views of the face are combined to contrast two aspects of the self, one serene and public, the other dark and interior.

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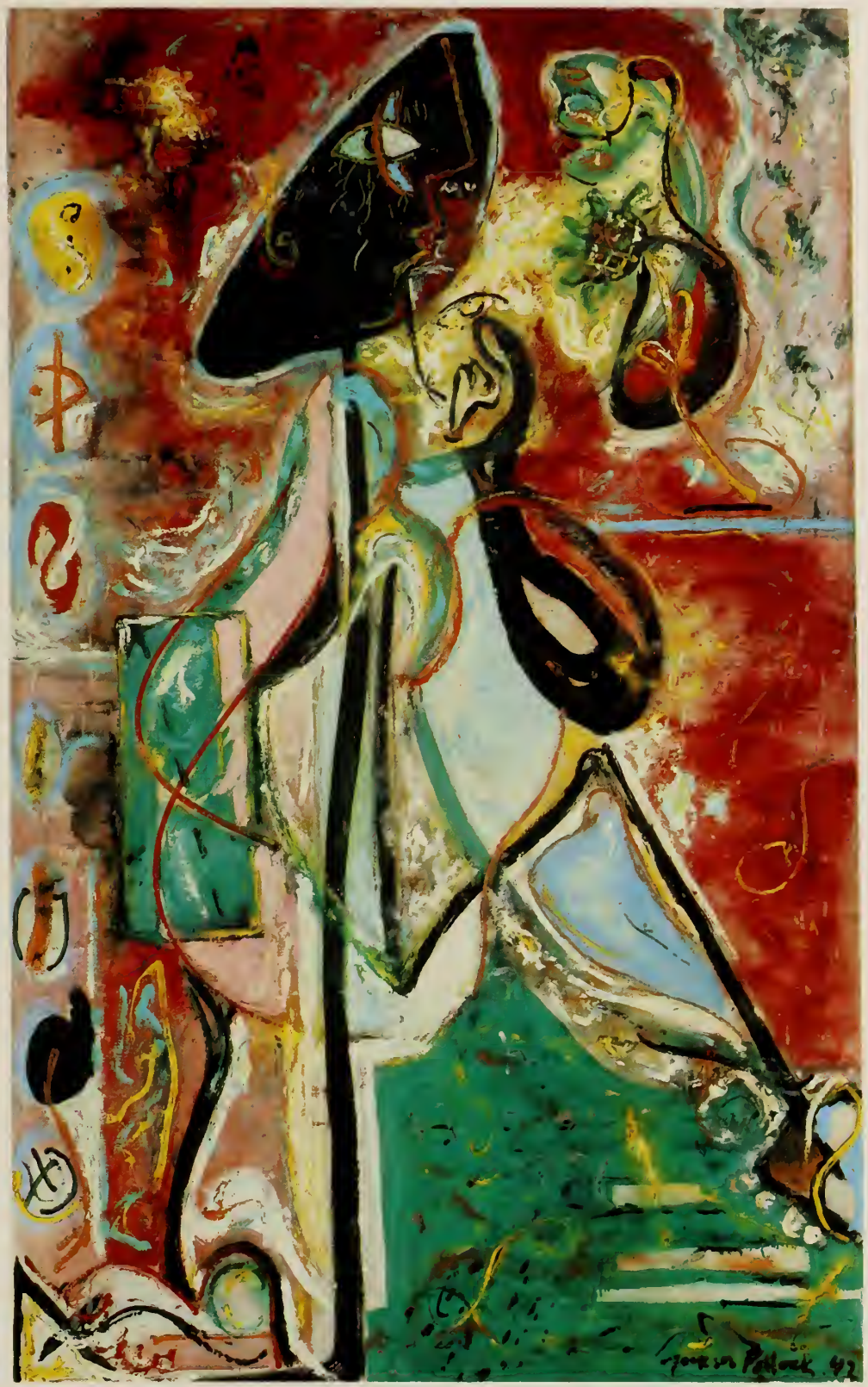
The subject of the moon woman, which Pollock treated in several drawings and paintings of the early 1940s, could have been available to him from various sources. At this time many artists, among them Pollock's friends William Baziotes and Robert Motherwell, were influenced by the fugitive, hallucinatory imagery of Charles Baudelaire and the French Symbolists. In his prose poem "Favors of the Moon" Baudelaire addresses the "image of the fearful goddess, the fateful godmother, the poisonous nurse of all the moonstruck of the world." The poem, which is known to have inspired Baziotes's *Mirror at Midnight*, completed in 1942 (Collection Rudi Blesh, New York), alludes to "ominous flowers that are like the censers of an unknown rite," a phrase uncannily applicable to Pollock's bouquet at the upper right. Though it is possible that Pollock knew the poem, it is likelier that he was affected in a more general way by the interest in Baudelaire and the Symbolists that was pervasive during the period. (L.F.)

Oil on canvas
69 × 43 1/16 in
175.2 × 109.3 cm
Peggy Guggenheim Collection
Venice
76.2553 PG 141



113
Jackson Pollock
Two
1943-45

As in *The Moon Woman* (cat. no. 112), Pollock depicts in *Two* a figurative subject in emblematic, abstract terms. Rapidly applied strokes of thick black paint harshly delimit the two totemic figures. A columnar figure on the left, probably male, faces the center. Black contours only partially delineate the white and flesh colored areas that signify his body, as Pollock separates and liberates line from a descriptive function. The figure on the right, possibly female, bends and thrusts in approaching the static figure on the left – a sexual union between the two is implied at the juncture of their bodies in the center of the canvas.

Careful examination of the paint surface reveals that the gray "ground" is actually extensive overpainting which covers and redefines broad areas of flesh color, white and a lighter gray. Many of the harshest contours, such as the inner sides of
346 the figures' upper torsos, are defined by this intrusive field of gray. Broad black strokes were applied on top of the overpainted ground in several areas: Pollock's imagery emerges with the painting process. A statement made by Pollock in 1947 about his mature art holds true for this earlier work as well: "The source of my painting is the unconscious. I approach painting the same way I approach drawing. That is direct – with no preliminary studies."[1]

At about the same time he executed the present work, Pollock painted another encounter between two totemic beings, *Male and Female* (Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania). Ciphers and mathematical signs appear in both canvases. In *Two* several numerals, including 2, 3 and 6 (and possibly others between 1 and 8), may be discerned at the far right. In both works numerals serve at once as calligraphic marks and as signs: they reinforce the generally symbolic character of the painting without being invoked as specific references. Also, in both paintings two figures are brought together in agitated union, perhaps signifying the primacy of the male and the female in the genesis of human life. To be intrigued by such basic concepts, Pollock need not have relied, as is sometimes suggested, on Jungian psychology or American Indian mythology. Rather, he was interested in such phenomena because he sought to explore universal principles through his work. (E.C.C.)

[1] Quoted in F.V. O'Connor, *Jackson Pollock*, exh. cat., New York, 1967, p. 40.

Oil on canvas
76 × 43 3/4 in
193 × 110 cm
Solomon R. Guggenheim Collection
Purchase
[illegible] 553 (G 143

114
Jackson Pollock
Circumcision
January 1946

In this transitional work of 1946 the subtle persistence of the Cubist grid system is felt in the panels that organize the composition and orient major pictorial details in vertical or horizontal positions. However, Pollock's dependence on Picasso has virtually dissolved, giving way to a more automatic, fluidly expressive style. Line loses its descriptive function and begins to assume a self-sufficient role, the rhythm, duration and direction of each brushstroke responding to the artist's instinctual gesture. The compositional focus is multiplied and decentralized and areas of intense activity fill the entire surface. Fragmented figural elements are increasingly integrated into the shallow pictorial space, as background, foreground and object merge and the texture of the paint gains in importance. By 1945 the vigor and originality of Pollock's work had prompted the critic Clement Greenberg, one of his earliest champions, to write in *The Nation* of April 7: "Jackson Pollock's second one-man show at Art of This Century... establishes him, in my opinon, as the strongest painter of his generation and perhaps the greatest one to appear since Miró."

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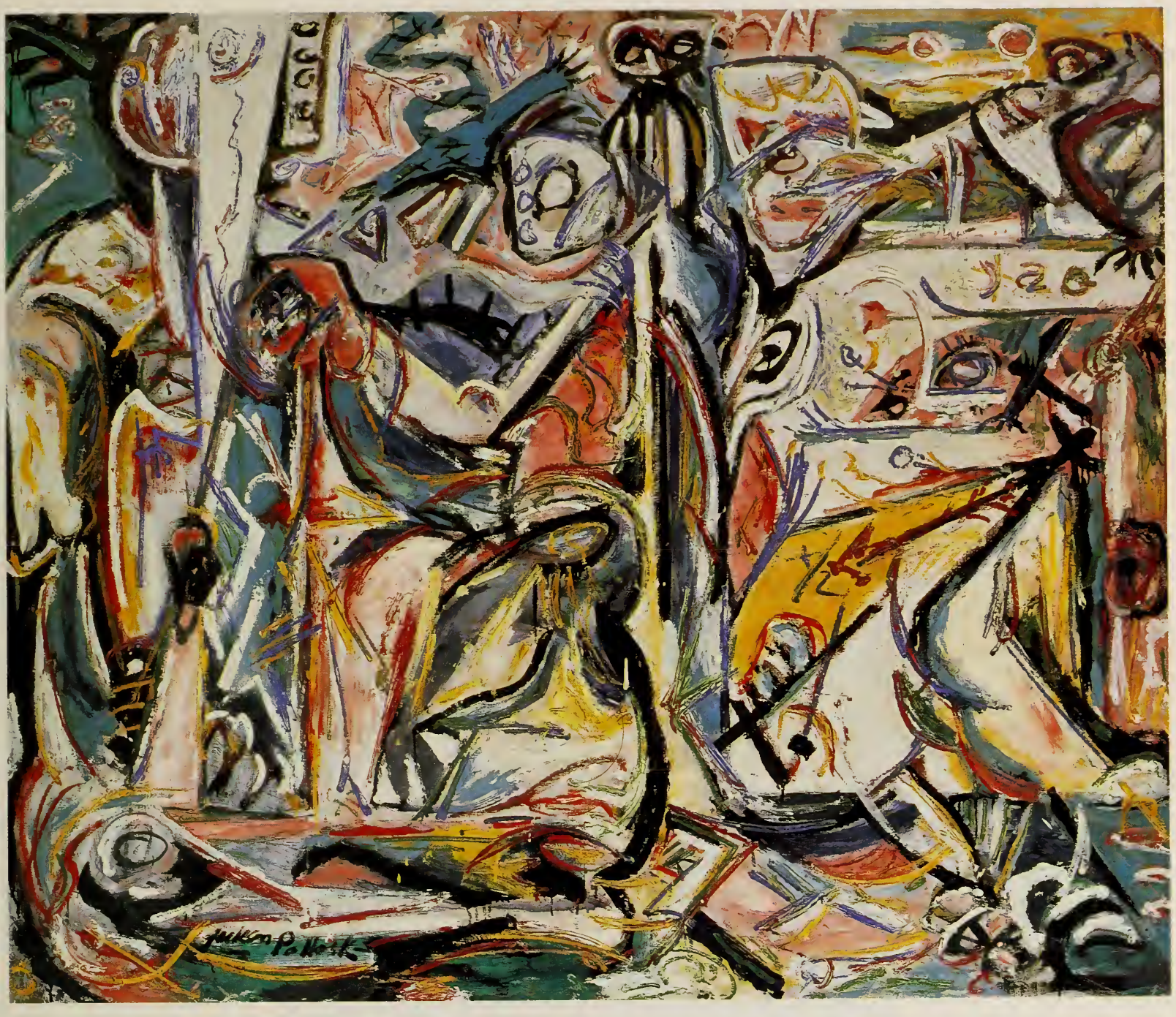
Primitive art-forms are alluded to in the crudely drawn arrows, cult and stick figures and ornamental markings discernable in *Circumcision*. Totemic figures (the rotund being standing at the left and the owllike creature at upper center) are posed stiffly, observing what seems to be a scene of violence in the center of the canvas. The enactment of a rite of passage is suggested, but the visual evidence does not encourage a specific reading. Pollock's concern with archetypal imagery and pancultural rituals and mythologies is evoked with varying degrees of specificity in his work.

Lee Krasner suggested the title to Pollock after the painting was completed.[1] (L.F.)

See Rudenstine, 1985 pp. 634-635

Oil on canvas
58 ⅛ × 68 ⅞ in.
147.5 × 175 cm
Peggy Guggenheim Collection, Venice
1976 PG 145



115
Jackson Pollock
Enchanted Forest
1947

Like *Alchemy* (Peggy Guggenheim Collection, Venice), *Enchanted Forest* exemplifies Pollock's mature abstract compositions created by the pouring, dripping and splattering of paint on large, unstretched canvases. In *Enchanted Forest* Pollock opens up the more dense construction of layered color found in works such as *Alchemy*, by allowing large areas of white to breathe amidst the network of moving, expanding line. He also reduces his palette to a restrained selection of gold, black, red and white. Pollock creates a delicate balance of form and color through orchestrating syncopated rhythms of lines that surge, swell, retreat and pause only briefly before plunging anew into continuous, lyrical motion. One's eye follows eagerly, pursuing first one dripping rope of color and then another, without being arrested by any dominant focus. Rather than describing a form, Pollock's line thus becomes continuous form itself.

Michael Fried has described Pollock's achievement: "[his] all-over line does not give rise to positive and negative areas .... There is no inside or outside to Pollock's line or to the space through which it moves. And this is tantamount to claiming that line, in Pollock's all-over drip paintings of 1947-50, has been freed at last from the job of describing contours and bounding shapes."[1] It is this redefinition of the traditional capacity of the artist's formal means that distinguishes Pollock's art in the history of modernism. (E.C.C.)

[1] M. Fried, *Three American Painters*, exh. cat., Cambridge, Massachusetts, 1965, p. 14.

116
Victor Brauner
Spread of Thought
L'Etendue de la pensée
July 1956

Brauner often selected titles which referred to abstract concepts, inner states or mental faculties. Not interested in representing objects per se, he concentrated on psychological states, usually endowing them with a totemic or iconic morphology.
Spread of Thought is rather unusual among Brauner's mature works, where simplified compositions on a flat, single-toned ground are far more common. The angular stylization of the figure as well as the repetitive hatched motifs of the background are distinctly reminiscent of primitive art. The figure's static and hieratic frontality and the decorative hatching recur from time to time in other paintings and drawings from 1956 to 1960. (V.E.B.)

Oil on canvas
28 3/4 × 23 1/2 in
73.1 × 59.7 cm
Solomon R. Guggenheim Museum
New York, Gift
Dominique and John de Menil
[illegible]517

V.B. VII.1956.

117
Alexander Calder
Red Lily Pads
Nénuphars rouges
1956

Red Lily Pads is at once an abstract composition of red-painted discs, rods and wires, and a giant emblem of leaves floating on water. With the complex distribution of weight, Calder maintains a continually changing equilibrium. The large scale of this mobile activates the space in which it is hung, and the suspension of abstract shapes exemplifies mobility and freedom.
In the 1940s Jean-Paul Sartre wrote about Calder's work: "A mobile does not suggest anything: it captures genuine living movements and shapes them. Mobiles have no meaning, make you think of nothing but themselves. They are, that is all; they are absolutes. There is more of the unpredictable about them than in any other human creation .... In short, although mobiles do not seek to imitate anything... they are nevertheless at once lyrical inventions, technical combinations of an almost mathematical quality and sensitive symbols of Nature."[1] (V.E.B.)

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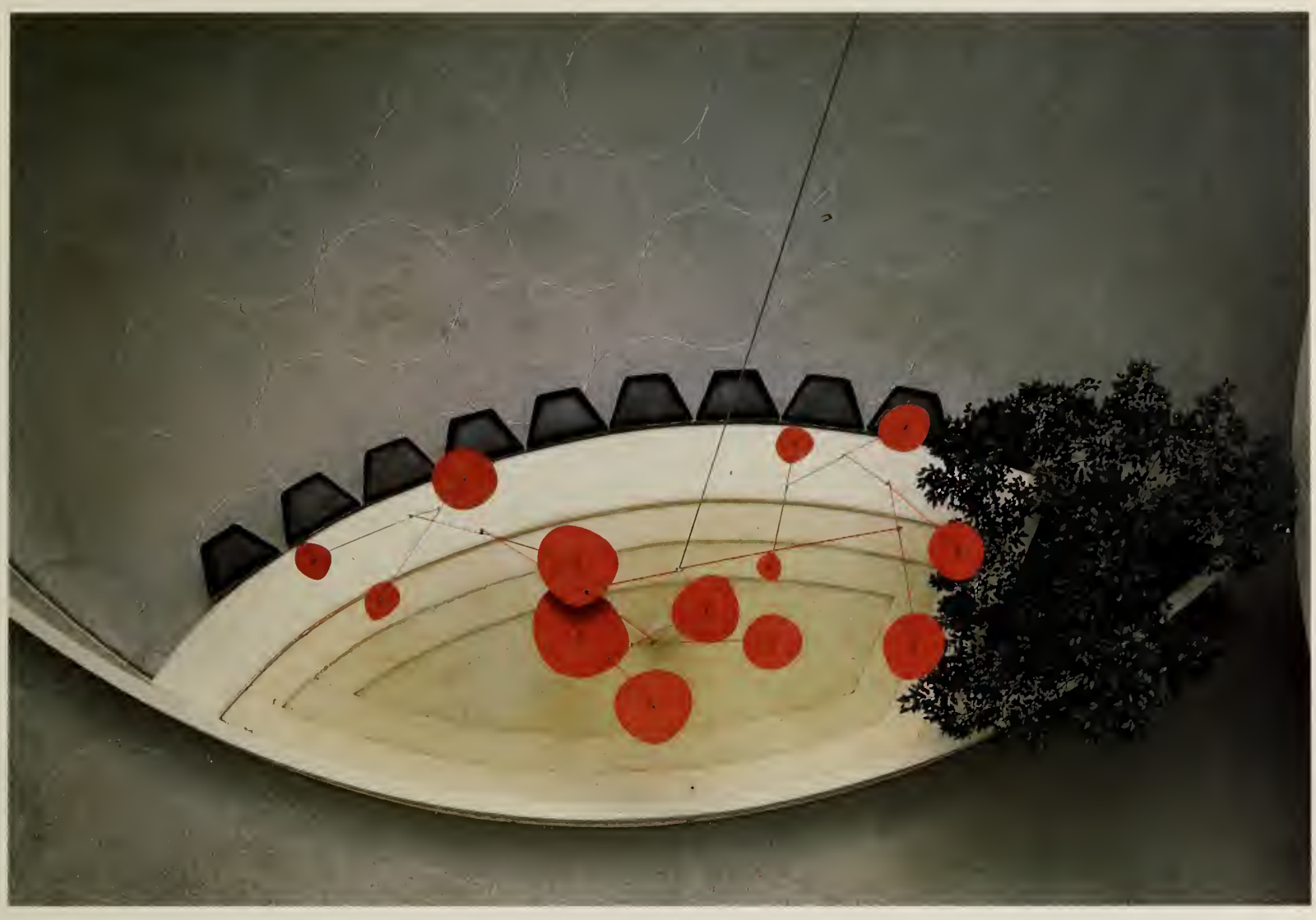
[1] J. Lipman, *Calder's Universe*, exh. cat., New York, 1976, p. 261,

Painted sheet metal, metal rods and wire
42 1/2 × 291 × 198 in
106.7 × 510.6 × 276.9 cm
Solomon R. Guggenheim Museum
New York
54.1417



118
Salvador Dalí
Paranoiac-critical Study
of Vermeer's "Lacemaker"
Etude paranoïaque-critique
de la "Dentellière" de Vermeer
1955

By 1954 Dalí's fascination with Jan Vermeer's painting *The Lacemaker* merged with his interest in the logarithmic spiral as exemplified by the rhinoceros horn. That yeat Dalí and Robert Descharnes collaborated on a film, *The Prodigious Story of the Lacemaker and the Rhinoceros*, and the following December the artist gave a lecture at the Sorbonne in Paris on "Phenomenological Aspects of the Paranoiac-Critical Method." Dalí painted the Guggenheim's picture only after studying Vermeer's original in the Louvre, observing a rhinoceros at the zoo and painting a more representational copy of *The Lacemaker* (The Robert Lehman Collection, The Metropolitan Museum of Art, New York). He remembers that he did our *Paranoiac-critical Study* in two days in Spain.[1]

356 Little remains of the prototype in the Guggenheim painting: there is only the lacemaker's face surrounded by exploding forms which resemble rhinoceros horns. As early as 1934 Dalí painted canvases with "paranoiac images" and defined the "paranoiac-critical" method "as a great art of playing upon all one's own inner contradictions with lucidity by causing others to experience the anxieties and ecstasies of one's life in such a way that it becomes gradually as essential to them as their own."[2] (V.E.B.)

[1] Conversation with the author, April 1978.
[2] S. Dalí and A. Parinaud, *The Unspeakable Confessions of Salvador Dalí*, New York, 1976, p. 17.

Oil on canvas
10 3/4 × 8 1/4 in
27.1 × 22.1 cm
Solomon R. Guggenheim Museum
New York
Anonymous gift
68.2285

119
Jean Dubuffet
Fleshy Face with Chestnut Hair
Châtaine aux hautes chairs
August 1951

Dubuffet was attracted to the surfaces of dilapidated walls, pitted roads and the natural crusts of earth and rock, and during the 1940s and 1950s sought to create an equivalent texture in his art. He experimented with a variety of materials to produce thick, ruggedly tactile surfaces that constitute deliberately awkward, vulgar and abbreviated imagery, often of grotesque faces or female nudes. Dubuffet made the present work with an oil-based "mortar," applying it with a palette knife, allowing areas to dry partially, then scraping, gouging, raking, slicing or wiping them before applying more medium. The resulting surface is so thick that incisions providing the contours and delineating features seem to model form in relief. He wrote that this mortar enabled him to "provoke systems of relief in objects where reliefs are least expected, and lent itself, at the same time, to very realistic effects of rugged and stony terrains. I enjoyed the idea that a single medium should have this double (ambiguous) power: to accentuate the actual and familiar character of certain elements (notably in figurations of ground and soils), and yet to precipitate other elements into a world of fantasmagoric irreality ...."[1]

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Dubuffet's aggressively anticultural, antiaesthetic attitude and spontaneity of expression provided an example for members of the COBRA group in Europe and New York artists such as Claes Oldenburg and Jim Dine. (L.F.).

1. P. Selz and J. Dubuffet, *The Work of Jean Dubuffet*, exh. cat., New York, 1962, p. 66.

[illegible] mixed media on board
[illegible] 21 [illegible]
[illegible] = 54 cm.
[illegible] Collection
[illegible]

120
Jean Dubuffet
Door with Couch Grass
Porte au chiendent
October 31, 1957

After moving to Vence in the south of France in 1955, Dubuffet became interested in doors and even bought a large dilapidated one from a peasant so he couild study it at home. Dubuffet took one of the canvases he was using at this time for studies of earth stratification and geographical topography, cut it down and transformed it into a door. To this he added parts of other paintings so as to "represent a wall, a doorstep, and the ground. Certain of these elements, intended for my assemblages, were the result of a special technique. It consisted in shaking a brush over the painting spread out on the floor, covering it with a spray of tiny droplets. This is the technique, known as 'Tyrolean,' that masons use in plastering walls to obtain certain mellowing effects .... I combined this technique with others – successive layers, application of
360 sheets of paper, scattering sand over the painting, scratching it with the tines of a fork. In this way I produced finely worked sheets that gave the impression of teeming matter, alive and sparkling, which I could use to represent a piece of ground ...."[1] (V.E.B.).

[1] J. Dubuffet, "Memoir on the Development of My Work from 1952," *The Work of Jean Dubuffet*, exh. cat , New York, 1962, pp. 132, 137

[illegible] assemblage
[illegible]
[illegible] R. Guggenheim Museum
New York
[illegible]

121
Alberto Giacometti
Diego
1953

The sitter is the artist's brother Diego (born 1902). From 1927 Diego lived in Alberto's studio at 46, rue Hippolyte-Maindron in Paris and assisted him with sculpture. He set up armatures, patinated the bronzes and made plaster casts in addition to designing and building modern furniture. Between 1935 and 1940 Diego posed every morning for Alberto, who was working from the model during that period. The artist later observed that, when he worked from memory, his heads ultimately became essentially Diego's head, because he had done it most often.
From time to time Giacometti abandoned painting for certain intervals: for example, no canvases exist from the late thirties to mid-forties, while many paintings date from the fifties until the mid-sixties. The frontal pose of the seated figure in an interior setting and the neutral palette of grays, tans and browns are characteristic of Giacometti's paintings. 362
Likewise, the inner frame painted on the canvas, employed earlier by Ferdinand Hodler, appears in most of the paintings of the 1950s. This device enables the artist to locate the figure in the space within the picture plane and to keep the figure separate from the distance between viewer and picture. During the many sittings for a portrait, Giacometti paints over the figure and re-creates it again and again. Thus, a painting evolves through many states, fluctuating in degrees of precision and vagueness, until he ceases to rework it. (V.E.B.)

Oil on canvas
39 1/2 x 31 7/8 in
100.3 x 80.5 cm
Solomon R. Guggenheim
Museum, New York
FN 53.1431

122
Fernand Léger
Builders with Rope
Constructeurs au cordage
1950

Builders with Rope is a part of a major theme, *The Builders* or *Les Constructeurs*, on which Léger worked in 1950-51. He was impressed by all the new construction underway in the revitalized France he returned to after the War, and the idea for the series came to him on seeing men working on rising girders of a building near the road to Chevreuse.
In this composition Léger has emphasized the rope, treating it as an important rhythmic element in the lower foreground. In *The Great Builders (Final Version)*, 1950 (Collection Musée Fernand Léger, Biot, France),[1] however, branches replace the rope as horizontal compositional devices, and the rope dangles vertically from a girder. "In *The Builders* I tried to get the most violent contrasts by opposing human figures painted with scrupulous realism to the clouds and the metallic structures."[2] (L.A.S.).

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[1] Repr. Grand Palais, *Léger*, exh. cat., Paris, 1971-72, no. 171.
[2] F. Léger, *Function in Painting*, New York, 1971, p. 187.

Oil on canvas
63 1/2 × 44 1/8 in
161.3 × 114 cm
Solomon R. Guggenheim Museum
New York
Gift, Evelyn Sharp
FF 2668

50
FAECER

123
Henry Moore
Three Standing Figures
1953

In its abstraction of the human figure and exaggeration of isolated anatomical features, this work is related to African sculpture and to the Surrealist sculpture of Picasso and Giacometti. Within Moore's own body of work, *Three Standing Figures* can be seen in connection with the "shelter" drawings of the early 1940s, in which the artist explored the psychological interaction of groups, and with the monumental *Three Standing Figures* of 1947-49 erected at Battersea Park in London. Classicizing elements of the latter, however remote, endure in the Guggenheim work. The grouping of three figures, their contrapposto stances, the variety of rhetorical gestures and the echoes of drapery creases and swags provide visual analogies with ancient sources. Typically, Moore conflates the human figure with the forms of inanimate natural materials such as bone and
366 rock. The perforations through the mass of the sculptured bodies suggest a slow process of erosion by water or wind.

At least three preparatory drawings exist for *Three Standing Figures*, which was cast in bronze from a plaster original in an edition of eight, with one artist's proof.[1] A ten-inch maquette preceding it in 1952 was also cast in bronze. Neither of the original plasters survives. Moore used bronze increasingly from the late 1940s; he commented on its greater flexibility in comparison with stone, and its relative strength in withstanding the action of the elements. (L.F.).

[1] Discussed and repr. in Rudenstine, 1985, p. 580.

Bronze
28 [illegible] 26 [illegible] 21 [illegible] in
[illegible] 68 [illegible] cm
[illegible] Guggenheim Collection
[illegible]ce
[illegible] PG 194

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Jean Arp
1886-1966

Jean (Hans) Arp was born on September 16, 1886, in Strasbourg, Alsace-Lorraine. In 1904, after leaving the Ecole des Arts et Métiers in Strasbourg, he visited Paris and published his poetry for the first time. From 1905 to 1907 Arp studied at the Kunstschule of Weimar and in 1908 went to Paris, where he attended the Académie Julien. In 1909 he moved to Switzerland and, in 1911, was a founder of the *Moderner Bund* group there. The following year he met Robert and Sonia Delaunay in Paris and Kandinsky in Munich. Arp participated in the *Erster Deutscher Herbstsalon* in 1913 at the gallery of Der Sturm in Berlin. After returning to Paris in 1914, he became acquainted with Max Jacob, Picasso and Guillaume Apollinaire. In 1915 he moved to Zürich where he executed collages and tapestries, often in collaboration with his future wife Sophie Taeuber.

In 1916 Hugo Ball opened the Cabaret Voltaire, which was to become the center of Dada activities in Zürich for a group including Arp, Tristan Tzara, Marcel Janco and others. Arp continued his involvement with Dada after moving to Cologne in 1919, contributing to Ernst's periodical *Die Schammade* and creating with him and Johannes Theodor Baargeld their collaborative collages or *Fatagagas*. In 1922 he participated in the *Kongress der Konstruktivisten* in Weimar. Soon thereafter he began contributing to magazines such as *Merz*, *Mécano*, *De Stijl* and, in 1925, *La Révolution Surréaliste*. Arp's work appeared in the first exhibition of the Surrealist group at the Galerie Pierre in Paris in 1925. With Taeuber and van Doesburg he undertook a commission to decorate the cabaret L'Aubette in Strasbourg in 1926. This same year he settled in Meudon, France.

In 1931 Arp associated with the Paris-based group *Abstraction-Création* and the periodical *Transition*. Throughout the 1930s and until the end of his life he continued to write and publish poetry and essays.

In 1942 he fled Meudon for Zürich; he was to make Meudon his primary residence again in 1946. The artist visited New York in 1949 on the occasion of his one-man show at Curt Valentin's Buchholz Gallery. In 1950 he was invited to execute a relief for the Harvard Graduate Center in Cambridge, Massachusetts. In 1954 Arp received the International Prize for Sculpture at the Venice Biennale. He was commissioned to design reliefs for the Ciudad Universitaria in Caracas in 1955. In 1960 he traveled to the Middle East. A large retrospective of his work was held at The Museum of Modern Art in New York in 1958, followed by another at the Musée National d'Art Moderne in Paris in 1962. Arp died on June 7, 1966, in Basel.

Giacomo Balla
1871-1958

Giacomo Balla was born in Turin on July 18, 1871. In 1891 he studied briefly at the Accademia Albertina di Belle Arti and the Liceo Artistico in Turin and exhibited for the first time under the aegis of the *Società Promotrice di Belle Arti* in that city. He studied at the University of Turin with Cesare Lombroso about 1892. In 1895 Balla moved to Rome, where he worked for several years as an illustrator, caricaturist and portrait painter. In 1899 his work was included in the Venice Biennale and in the *Esposizione Internazionale di Belle Arti* at the galleries of the *Società degli Amatori e Cultori di Belle Arti* in Rome, where he exhibited regularly for the next ten years. In 1900 Balla spent seven months in Paris assisting the illustrator Serafino Macchiati. About 1903 he began to instruct Severini and Umberto Boccioni in divisionist painting techniques. In 1903 his work was exhibited at the *Esposizione Internazionale d'Arte della Città di Venezia* and in 1903 and 1904 at the Glaspalast in Munich. In 1904 Balla was represented in the *Internationale Kunstausstellung* in Düsseldorf, and in 1909 exhibited at the Salon d'Automne in Paris.

Balla signed the second Futurist painting manifesto of 1910 with Boccioni, Severini, Carlo Carrà and Luigi Russolo, although he did not exhibit with the group until 1913. In 1912 he traveled to London and to Düsseldorf, where he began painting his abstract light studies. In 1913 Balla participated in the *Erster Deutscher Herbstsalon* at the gallery of Der Sturm in Berlin and in an exhibition at the Rotterdamsche Kunstkring in Rotterdam. In 1914 he experimented with sculpture for the first time and showed it in the *Prima Esposizione Libera Futurista* at the Galleria Sprovieri, Rome. He also designed and painted Futurist furniture and designed Futurist "antineutral" clothing. With Fortunato Depero, Balla wrote the manifesto *Ricostruzione futurista dell'universo* in 1915. His first solo exhibitions were held that same year at the *Società italiana lampade elettriche "Z"* and at the Sala d'Arte A. Angelelli in Rome. His work was also shown in 1915 at the *Panama-Pacific International Exposition* in San Francisco. In 1918 he was given a one-man show at the Casa d'Arte Bragaglia in Rome. Balla continued to exhibit in Europe and the United States and in 1935 was made a member of the Accademia di San Luca in Rome. He died on March 1, 1958, in Rome.

Max Beckmann
1884-1950

Max Beckmann was born in Leipzig on February 12, 1884. He began to study art with Carl Frithjof Smith at the Grossherzogliche Kunstschule in Weimar in 1900 and made his first visit to Paris in 1903-04. During this period Beckmann began his lifelong practice of keeping a diary or *Tagebuch*. In the autumn of 1904 he settled in Berlin.

In 1913 the artist's first one-man show took place at the Galerie Paul Cassirer in Berlin. He was discharged for reasons of health from the medical corps of the German army in 1915 and settled in Frankfurt. In 1925 Beckmann's work was included in the exhibition of *Die Neue Sachlichkeit* (*New Objectivity*) in Mannheim, and he was appointed professor at the Städelsches Kunstinstitut in Frankfurt. His first show in the United States took place at J.B. Neumann's New Art Circle in New York in 1926. A large retrospective of his work was held at the Kunsthalle Mannheim in 1928. From 1929 to 1932 he continued to teach in Frankfurt but spent time in Paris in the winters. It was during these years that Beckmann began to use the triptych format. When the Nazis came to power in 1933, Beckmann lost his teaching position and moved to Berlin. In 1937 his work was included in the Nazis' exhibition of *Entartete Kunst* (degenerate art). The day after the show opened in Munich in July 1937, the artist and his wife left Germany for Amsterdam, where they remained until 1947. In 1938 he was given the first of numerous exhibitions at Curt Valentin's Buchholz Gallery in New York.

Beckmann traveled to Paris and the south of France in 1947 and later that year went to the United States to teach at the School of Fine Arts at Washington University in St. Louis. The first Beckmann retrospective in the United States took place in 1948 at the City Art Museum of St. Louis. The artist taught at the University of Colorado in Boulder during the summer of 1949 and that autumn at the Brooklyn Museum School. Thus, in 1949, the Beckmanns moved to New York and the artist was awarded First Prize in the exhibition *Painting in the United States*, 1949, at the Carnegie Institute in Pittsburgh. He died on December 27, 1950, in New York.

Constantin Brancusi
1876-1957

Constantin Brancusi was born on February 19, 1876, in the village of Hobitza, Rumania. He studied art at the Craiova School of Arts and Crafts from 1894 to 1898 and at the Bucharest School of Fine Arts from 1898 to 1901. Eager to continue his education in Paris, Brancusi arrived there in 1904 and enrolled in the Ecole des Beaux-Arts in 1905. The following year his sculpture was shown at the Salon d'Automne, where he met Rodin.

Soon after 1907 his mature period began. The sculptor had settled in Paris but maintained close contact with Rumania throughout this period, returning frequently and exhibiting in Bucharest almost every year. In Paris his friends included Modigliani, Léger, Matisse, Duchamp and Henri Rousseau. In 1913 five of Brancusi's sculptures were included in the Armory Show in New York. Alfred Stieglitz presented the first one-man show of Brancusi's work at his gallery "291" in New York in 1914. Brancusi was never a member of any organized artistic movement, although he associated with Tristan Tzara, Picabia and many other Dadaists in the early 1920s. In 1921 he was honored with a special issue of *The Little Review*. He traveled to the United States twice in 1926 to attend his one-man shows at Wildenstein and at the Brummer Gallery in New York. The following year a major trial was initiated in U.S. Customs Court to determine whether Brancusi's *Bird in Space* was liable for duty as a manufactured object or was a work of art. The court decided in 1928 that the sculpture was a work of art.

Brancusi traveled extensively in the 1930s, visiting India and Egypt as well as European countries. He was commissioned to create a war memorial for a park in Turgu Jiu, Rumania, in 1935, and designed a complex which included gates, tables, stools and an *Endless Column*. In 1937 Brancusi discussed a proposed Temple of Meditation in India with the Maharajah of Indore (who had purchased several of his sculptures), but the project was never realized. After 1939 Brancusi worked alone in Paris. His last sculpture, a plaster *Grand Coq*, was completed in 1949. In 1952 Brancusi became a French citizen. He died in Paris on March 16, 1957.

Georges Braque
1882-1963

Georges Braque was born in Argenteuil-sur-Seine on May 13, 1882. He grew up in Le Havre and studied evenings at the Ecole des Beaux-Arts there from about 1897 to 1899. He left for Paris to study under a master-decorator to receive his craftsman certificate in 1901. From 1902 to 1904 he painted at the Académie Humbert in Paris where he met Marie Laurencin and Picabia. By 1906 Braque's work was no longer Impressionist but Fauve in style; after spending that summer in Antwerp with Othon Friesz, he showed his Fauve work the following year in the Salon des Indépendants in Paris. His first one-man show was at D.-H. Kahnweiler's gallery in 1908. From 1909 Picasso and Braque worked together in developing Cubism; by 1911 their styles were extremely similar. In 1912 they started to incorporate collage elements into their painting and experiment with the *papier collé* (pasted paper) technique. Their artistic collaboration lasted until 1914. Braque was wounded during World War I; upon his recovery in 1917 he began a close friedship with Gris.

After World War I his work became freer and less schematic. His fame grew in 1922 as a result of a major exhibition at the Salon d'Automne in Paris. In the mid-twenties Braque designed the decor for two Sergei Diaghilev ballets. By the end of the decade he had returned to a more realistic interpretation of nature, although certain aspects of Cubism always remained present in his work. In 1931 Braque made his first engraved plasters and began to portray mythological subjects. His first important retrospective took place in 1933 at the Kunsthalle Basel. He won First Prize at the Carnegie International in Pittsburgh in 1937.

During World War II Braque remained in Paris. His paintings at that time, primarily still lifes and interiors, became more somber. In addition to painting Braque also made lithographs, engravings and sculpture. From the late 1940s Braque treated various recurring themes such as birds, ateliers, landscapes and seascapes. In 1953 he designed stained-glass windows for the church of Varengeville. During the last few years of his life Braque's ill health prevented him from undertaking further large-scale commissions but he continued to paint and make lithographs and jewelry designs. He died in Paris on August 31, 1963.

Victor Brauner
1903-1966

Victor Brauner was born on June 15, 1903, in Piatra-Neamt, Rumania. His father was involved in spiritualism and sent Brauner to evangelical school in Braïla from 1916 to 1918. In 1921 he briefly attended the School of Fine Arts in Bucharest, where he painted Cézannesque landscapes. He exhibited paintings in his subsequent expressionist style at his first one-man show at the Galerie Mozart in Bucharest in 1924. Brauner helped found the Dadaist review *75 HP* in Bucharest. He went to Paris in 1925 but returned to Bucharest approximately a year later. In Bucharest in 1929 Brauner was associated with the Dadaist and Surrealist review *UNU*.

Brauner settled in Paris in 1930 and became a friend of his compatriot Brancusi. Then he met Tanguy who introduced him to the Surrealists by 1933. André Breton wrote an enthusiastic introduction to the catalogue for Brauner's first Parisian one-man show at the Galerie Pierre in 1934. The exhibition was not well-received, and in 1935 Brauner returned to Bucharest where he remained until 1938. That year he moved to Paris, lived briefly with Tanguy and painted a number of works featuring distorted human figures with mutilated eyes. Some of these paintings, dated as early as 1931, proved gruesomely prophetic when he lost his own eye in a scuffle in 1938. At the outset of World War II Brauner fled to the south of France, where he maintained contact with other Surrealists in Marseille. Later he sought refuge in Switzerland; unable to obtain suitable materials there, he improvised an encaustic from candle wax and developed a graffito technique.

Brauner returned to Paris in 1945. He was included in the *Exposition Internationale du Surréalisme* at the Galerie Maeght in Paris in 1947. His postwar painting incorporated forms and symbols based on tarot cards, Egyptian hieroglyphics and antique Mexican codices. In the 1950s Brauner traveled to Normandy and Italy, and his work was shown at the Venice Biennale in 1954 and in 1966. He died in Paris on March 12, 1966.

Alexander Calder
1898-1976

Alexander Calder was born on July 22, 1898, in Lawnton, Pennsylvania, into a family of artists. In 1919 he received an engineering degree from Stevens Institute of Technology in Hoboken, New Jersey. Calder attended the Art Students League in New York from 1923 to 1926, studying briefly with Thomas Hart Benton and John Sloan, among others. As a free-lance artist for the *National Police Gazette* in 1925 he spent two weeks sketching at the circus; his fascination with the subject dates from this time. He also made his first sculpture in 1925; the following year he made several constructions of animals and figures with wire and wood. Calder's first exhibition of paintings took place in 1926 at The Artist's Gallery in New York. Later this year he went to Paris and attended the Académie de la Grande Chaumière. In Paris he met Stanley William Hayter, exhibited at the 1926 Salon des Indépendants and in 1927 began giving performances of his miniature circus. The first show of his wire animals and caricature portraits was held at the Weyhe Gallery, New York, in 1928. That same year he met Miró, who became his lifelong friend. Subsequently Calder divided his time between France and the United States. In 1929 the Galerie Billiet gave him his first one-man show in Paris. He met Léger, Frederick Kiesler and van Doesburg and visited Mondrian's studio in 1930. Calder began to experiment with abstract sculpture at this time and in 1931-32 introduced moving parts into his work. These moving sculptures were called mobiles; the stationary constructions were to be named stabiles. He exhibited with the *Abstraction-Création* group in Paris in 1933. In 1943 The Museum of Modern Art in New York gave him a major one-man exhibition.

During the 1950s Calder traveled widely and executed *Towers* (wall mobiles) and *Gongs* (sound mobiles). He won First Prize for Sculpture at the 1952 Venice Biennale. Late in the decade the artist worked extensively with gouache; from this period he executed numerous major public commissions. In 1964-65 the Solomon R. Guggenheim Museum presented a major Calder retrospective. He began the *Totems* and the *Animobiles*, variations on the standing mobile, in 1966 and 1971, respectively. An important Calder exhibition was held at the Whitney Museum of American Art in New York in 1976. Calder died in New York on November 11, 1976.

Paul Cézanne
1839-1906

Paul Cézanne was born on January 19, 1839, in Aix-en-Provence. In 1854 he enrolled in the free drawing academy there, which he attended intermittently for several years. In 1858 he graduated from the Collège Bourbon, where he had become an intimate friend of his fellow student Emile Zola. Cézanne entered the law school of the University of Aix in 1859 to placate his father, but abandoned his studies to join Zola in Paris in 1861. For the next twenty years Cézanne divided his time between the Midi and Paris. In the capital he briefly attended the Atelier Suisse with Camille Pissarro, who later became an important influence on his art. In 1862 Cézanne began long friendships with Claude Monet and Renoir. His paintings were included in the 1863 Salon des Refusés, which displayed works not accepted by the jury of the official Paris Salon. The Salon itself rejected Cézanne's submissions each year from 1864 to 1869.

In 1870, following the declaration of the Franco-Prussian War, Cézanne left Paris for Aix and then nearby L'Estaque, where he continued to paint. He made the first of several visits to Pontoise in 1872; there he worked alongside Pissarro. He participated in the first Impressionist exhibition of 1874. From 1876 to 1879 his works were again consistently rejected at the Salon. He showed again with the Impressionists in 1877 in their third exhibition. At this time Georges Rivière was one of the few critics to support Cézanne's art. In 1882 the Salon accepted his work for the first and only time. From 1883 Cézanne resided in the south of France, although he returned to Paris occasionally. In 1890 Cézanne exhibited with the group *Les XX* in Brussels and spent five months in Switzerland. He traveled to Giverny in 1894 to visit Monet, who introduced him to Auguste Rodin and the critic Gustave Geffroy. Cézanne's first one-man show was held at Ambroise Vollard's gallery in Paris in 1895. From this time he received increasing recognition. In 1899 he participated in the Salon des Indépendants in Paris for the first time. The following year he took part in the Centennial Exhibition in Paris. In 1903 the Berlin and Vienna Secessions included Cézanne's work, and in 1904 he exhibited at the Paris Salon d'Automne. That same year he was given a solo exhibition at the Galerie Cassirer in Berlin. Cézanne died on October 22, 1906, in Aix-en-Provence.

Marc Chagall
1887-1985

Marc Chagall was born on July 7, 1887, in the Russian town of Vitebsk. From 1906 to 1909 he studied in St. Petersburg at the Imperial School for the Protection of the Arts and with Léon Bakst. In 1910 he moved to Paris where he associated with Guillaume Apollinaire and Robert Delaunay and encountered Fauvism and Cubism. He participated in the Salon des Indépendants and the Salon d'Automne in 1912. His first one-man show was held in 1914 at the gallery of Der Sturm in Berlin.

Chagall returned to Russia during the war, settling in Vitebsk, where he was appointed Commissar for Art. He founded the Vitebsk Academy and directed it until disagreements with the Suprematists resulted in his resignation in 1920. He moved to Moscow and executed his first stage designs for the State Jewish Kamerny Theater there. After a sojourn in Berlin Chagall returned to Paris in 1923 and met Ambroise Vollard. His first retrospective took place in 1924 at the Galerie Barbazanges-Hodebert, Paris. During the 1930s he traveled to Palestine, the Netherlands, Spain, Poland and Italy. In 1933 the Kunsthalle Basel held a major retrospective of his work.

During World War II Chagall fled to the United States; The Museum of Modern Art, New York, gave him a retrospective in 1946. He settled permanently in France in 1948 and exhibited in Paris, Amsterdam and London. During 1951 he visited Israel and executed his first sculptures. The following year the artist traveled in Greece and Italy. In 1962 he designed windows for the synagogue of the Hadassah Medical Center near Jerusalem and the cathedral at Metz. He designed a ceiling for the Opéra in Paris in 1964 and murals for the Metropolitan Opera House, New York, in 1965. An exhibition of the artist's work from 1967 to 1977 was held at the Museé National du Louvre, Paris, in 1977-78. Chagall died in St. Paul de Vence, France, on March 28, 1985.

Salvador Dalí
1904-1989

Dalí was born Salvador Felipe Jacinto Dalí y Domenech in the Catalonian town of Figueras, Spain, on May 11, 1904. In 1921 he enrolled in the Real Academia de Bellas Artes de San Fernando in Madrid, where he became a friend of the poet Federico García Lorca and Luis Buñuel. His first one-man show was held in 1925 at the Galeries Dalmau in Barcelona. In 1926 Dalí was expelled from the Academia and the following year he visited Paris and met Picasso. He collaborated with Buñuel on the film *Un Chien Andalou* in 1928. At the end of the year he returned to Paris and met Tristan Tzara and Paul Eluard. About this time Dalí produced his first Surrealist paintings and met André Breton and Louis Aragon. He worked with Buñuel and Ernst on the film *L'Age d'or* in 1930. During the 1930s the artist contributed to various Surrealist publications and illustrated the works of Surrealist writers and poets. His first one-man show in the United States took place at the Julien Levy Gallery in New York in 1933.

Dalí was censured by the Surrealists in 1934. Toward the end of the decade he made several trips to Italy to study the art of the sixteenth and seventeenth centuries. In 1940 Dalí fled to the United States, where he worked on theatrical productions, wrote, illustrated books and painted. A major retrospective of his work opened in 1941 at The Museum of Modern Art in New York and traveled through the United States. In 1942 Dalí published his autobiography and began exhibiting at M. Knoedler and Co. in New York. He returned to Europe in 1948, settling in Port Lligat, Spain. His first paintings with religious subjects date from 1948-49. In 1954 a Dalí retrospective was held at the Palazzo Pallavicini in Rome and in 1964 an important retrospective of his work was shown in Tokyo, Nagoya and Kyoto. He continued painting, writing and illustrating during the late 1960s. The Salvador Dalí Museum in Cleveland was inaugurated in 1971, and the Dalinian Holographic Room opened at M. Knoedler and Co., New York, in 1973. In 1980 a major Dalí retrospective was held at the Musée National d'Art Moderne, Centre Georges Pompidou, in Paris, and his work was exhibited at the Tate Gallery, London. The artist died on January 23, 1989, in Figueras.

Giorgio de Chirico
1888-1978

Giorgio de Chirico was born to Italian parents in Vólos, Greece, on July 10, 1888. In 1900 he began studies at the Athens Polytechnic Institute and attended evening classes in drawing from the nude. About 1906 he moved to Munich, where he attended the Akademie der bildenden Künste. At this time he became interested in the art of Arnold Böcklin and Max Klinger and the writings of Friedrich Nietzsche and Arthur Schopenhauer. De Chirico moved to Milan in 1909, to Florence in 1910 and to Paris in 1911. In Paris he was included in the Salon d'Automne in 1912 and 1913 and in the Salon des Indépendants in 1913 and 1914. As a frequent visitor to Apollinaire's weekly gatherings, he met Brancusi, Derain, Max Jacob and others. Because of the war, in 1915 de Chirico returned to Italy, where he met Filippo de Pisis in 1916 and Carrà in 1917; they formed the group that was later called the *Scuola Metafisica*.

The artist moved to Rome in 1918, and was given his first solo exhibition at the Casa d'Arte Bragaglia in that city in the winter of 1918-19. In this period he was one of the leaders of the *Gruppo Valori Plastici*, with whom he showed at the Nationalgalerie in Berlin. From 1920 to 1924 he divided his time between Rome and Florence. A one-man exhibition of de Chirico's work was held at the Galleria Arte in Milan in 1921, and he participated in the Venice Biennale for the first time in 1924. In 1925 the artist returned to Paris, where he exhibited that year at Léonce Rosenberg's Galerie L'Effort Moderne. In Paris his work was shown at the Galerie Paul Guillaume in 1926 and 1927 and at the Galerie Jeanne Bucher in 1927. In 1928 he was given one-man shows at the Arthur Tooth Gallery in London and the Valentine Gallery in New York. In 1929 de Chirico designed scenery and costumes for Sergei Diaghilev's production of the ballet *Le Bal*, and his book *Hebdomeros* was published. The artist designed for the ballet and opera in subsequent years, and continued to exhibit in Europe, the United States, Canada and Japan. In 1945 the first part of his book *Memorie della mia vita* appeared. De Chirico died on November 20, 1978, in Rome, his residence for over thirty years.

Edgar Degas
1834-1917

Hilaire-Germain-Edgar Degas was born in Paris on July 19, 1834. Following his family's wishes, he began to study law but abandoned that pursuit in 1855 to become an artist. Starting in 1853 he copied often at the Louvre. As preparation for entrance into the Ecole des Beaux-Arts, he studied under Louis Lamothe, a former pupil of J.-A.-D. Ingres. In 1855 he was admitted to the Ecole but remained there only briefly. Degas spent 1856-57 in Florence, Rome and Naples copying works by Italian masters, especially the Primitives. Throughout his life he continued to travel extensively, most frequently to Italy, but also to England, Spain and the United States.

In the early 1860s Degas began to depict contemporary subjects: at first horses and racing scenes, later musicians, the opera, dancers and circuses. From 1865 to 1870 he exhibited regularly at the Paris Salon, showing portraits for the most part. With the outbreak of the Franco-Prussian War in 1870, Degas enlisted in the infantry and was found to be almost blind in his right eye. His close friendship with Henri Rouart dates from 1870. Two years later he was introduced to Paul Durand-Ruel. In 1874 Degas's work was included in the first exhibition of the Impressionists; he showed in all but one of the seven subsequent exhibitions and helped organize several of them. Degas met Mary Cassatt about 1877, the year he invited her to join the Impressionist group. In the late 1870s he began to work seriously in sculpture, choosing as his subjects women bathing, horses and dancers. His work was exhibited in London and New York in 1883, and Durand-Ruel showed him in New York in 1886. Degas met Gauguin in 1885. About 1890 Degas's eyesight began to fail. That same year he started to collect art intensively and eventually formed an impressive collection that included works by El Greco, Manet, Eugène Delacroix and Gauguin as well as Japanese art. Degas's last one-man exhibition in his lifetime, comprising landscape pastels, was organized by Durand-Ruel in 1892. The artist died in Paris on or about September 26, 1917.

Robert Delaunay
1885-1941

Robert-Victor-Félix Delaunay was born in Paris on April 12, 1885. In 1902, after secondary education, he apprenticed in a studio for theater sets in Belleville. In 1903 he started painting and by 1904 was exhibiting: that year and in 1906 at the Salon d'Automne and from 1904 until World War I at the Salon des Indépendants. Between 1905 and 1907 Delaunay became friendly with Rousseau and Jean Metzinger and studied the color theories of M.-E. Chevreul; he was then painting in a Neo-Impressionist manner. Cézanne's work also influenced Delaunay around this time. From 1907-08 he served in the military in Laon and upon returning to Paris he had contact with the Cubists, who in turn influenced his work. The period 1909-10 saw the emergence of Delaunay's personal style: he painted his first *Eiffel Tower* in 1909. In 1910 Delaunay married the painter Sonia Terk, who became his collaborator on many projects.

Delaunay's participation in exhibitions in Germany and association with advanced artists working there began in 1911: that year Kandinsky invited him to participate in the first *Blaue Reiter* (*Blue Rider*) exhibition in Munich. At this time he became friendly with Guillaume Apollinaire, Henri Le Fauconnier and Gleizes. In 1912 Delaunay's first one-man show took place at the Galerie Barbazanges, Paris, and he began his *Window* pictures. Inspired by the lyricism of color of the *Windows*, Apollinaire invented the term "Orphism" or "Orphic Cubism" to describe Delaunay's work. In 1913 Delaunay painted his *Circular Form* or *Disc* pictures; this year also marks the beginning of his friendship with Blaise Cendrars.

From 1914 to 1920 Delaunay lived in Spain and Portugal and became friends with Sergei Diaghilev, Igor Stravinsky, Diego Rivera and Leonide Massine. He did the decor for the *Ballets Russes* in 1918. By 1920 he had returned to Paris. Here, in 1922, a major exhibition of his work was held at Galerie Paul Guillaume, and he began his second *Eiffel Tower* series. In 1924 he undertook his *Runner* paintings and in 1925 executed frescoes for the Palais de l'Ambassade de France at the *Exposition Internationale des Arts Décoratifs* in Paris. In 1937 he completed murals for the Palais des Chemins de Fer and Palais de l'Air at the Paris World's Fair. His last works were decorations for the sculpture hall of the Salon des Tuileries in 1938. In 1939 he helped organize the exhibition *Réalités Nouvelles*. Delaunay died in Montpellier on October 25, 1941.

Paul Delvaux
1897

Paul Delvaux was born on September 23, 1897, in Antheit, Belgium. At the Académie Royale des Beaux-Arts in Brussels he studied architecture from 1916 to 1917 and decorative painting from 1918 to 1919. During the early 1920s he was influenced by James Ensor and Gustave De Smet. In 1936 Delvaux shared an exhibition at the Palais des Beaux-Arts in Brussels with Magritte, a fellow member of the Belgian group *Les Compagnons de l'Art*.

Delvaux was given one-man exhibitions in 1938 at the Palais des Beaux-Arts, Brussels, and the London Gallery in London, the latter organized by E.L.T. Mesens and Roland Penrose. That same year he participated in the *Exposition Internationale du Surréalisme* at the Galerie des Beaux-Arts in Paris, organized by André Breton and Paul Eluard, and an exhibition of the same title at the Galerie Robert in Amsterdam. The artist visited Italy in 1938 and 1939. His first retrospective was held at the Palais des Beaux-Arts in Brussels in 1944-45. Delvaux executed stage designs for Jean Genet's *Adame Miroire* in 1947 and collaborated with Eluard on the book *Poèmes, peintures et dessins*, published in Geneva and Paris the next year. After a brief sojourn in France in 1949, the following year he was appointed professor at the Ecole Supérieure d'Art et d'Architecture in Brussels, a position he retained until 1962. From the early 1950s he executed a number of mural commissions in Belgium. About the middle of the decade Delvaux settled in Boitsfort, and in 1956 he traveled to Greece.

From 1965 to 1966 Delvaux served as President and Director of the Académie Royale des Beaux-Arts of Belgium, and about this time he produced his first lithographs. Retrospectives of his work were held at the Palais des Beaux-Arts in Lille in 1965, at the Musée des Arts Décoratifs in Paris in 1969 and at the Museum Boymans-van Beuningen in Rotterdam in 1973. Also in 1973 he was awarded the Rembrandt Prize of the Johann Wolfgang Stiftung. A Delvaux retrospective was shown at The National Museum of Modern Art in Tokyo and The National Museum of Modern Art of Kyoto in 1975. In 1977 he became an associate member of the Académie des Beaux-Arts of France. Delvaux lives and works in Brussels.

Theo van Doesburg
1883-1931

Christian Emil Marie Küpper, who adopted the pseudonym Theo van Doesburg, was born in Utrecht, the Netherlands, on August 30, 1883. His first exhibition of paintings was held in 1908 in the Hague. In the early 1910s he wrote poetry and established himself as an art critic. From 1914 to 1916 van Doesburg served in the Dutch army, after which time he settled in Leiden and began his collaboration with the architects J.J.P. Oud and Jan Wils. In 1917 they founded the group *De Stijl* and the periodical of the same name; other original members were Mondrian, Vantongerloo, Bart van der Leck and Vilmos Huszár. Van Doesburg executed decorations for Oud's *De Vonk* project in Noordwijkerhout in 1917.

In 1920 he resumed his writing, using the pen names I.K. Bonset and later Aldo Camini. Van Doesburg visited Berlin and Weimar in 1921 and the following year taught at the Weimar Bauhaus; here he associated with Ludwig Mies van der Rohe, Le Corbusier, Raoul Hausmann and Hans Richter. He was interested in Dada at this time and worked with Schwitters as well as Arp, Tristan Tzara and others on the review *Mécano* in 1922. Exhibitions of the architectural designs of van Doesburg, Cor van Eesteren and Gerrit Rietveld were held in Paris in 1923 at Léonce Rosenberg's Galerie l'Effort Moderne and in 1924 at the Ecole Spéciale d'Architecture.

The Landesmuseum of Weimar presented a one-man show of van Doesburg's work in 1924. That same year he lectured on modern literature in Prague, Vienna and Hanover, and the Bauhaus published his *Grundbegriffe der neuen gestaltenden Kunst* (*Principles of Neo-Plastic Art*). A new phase of *De Stijl* was declared by van Doesburg in his manifesto of "Elementarism," published in 1926. During that year he collaborated with Arp and Sophie Taeuber-Arp on the decoration of the restaurant-cabaret L'Aubette in Strasbourg. Van Doesburg returned to Paris in 1929 and began working on a house at Meudon-Val-Fleury with van Eesteren. Also in that year he published the first issue of *Art Concret*, the organ of the Paris-based group of the same name. Van Doesburg was the moving force behind the formation of the group *Abstraction-Création* in Paris. The artist died on March 7, 1931, in Davos, Switzerland.

Jean Dubuffet
1901-1985

Jean Dubuffet was born in Le Havre on July 31, 1901. He attended art classes in his youth and in 1918 moved to Paris to study at the Académie Julian, which he left after six months. During this time Dubuffet met Suzanne Valadon, Dufy, Léger and Max Jacob and became fascinated with Hans Prinzhorn's book on psychopathic art. He traveled to Italy in 1923 and South America in 1924. Then Dubuffet gave up painting for about ten years, working as an industrial draftsman and later in the family wine business. He committed himself to becoming an artist in 1942.

Dubuffet's first one-man exhibition was held at the Galerie René Drouin in Paris in 1944. During the forties the artist associated with Charles Ratton, Jean Paulhan, Georges Limbour and André Breton. His style and subject matter in this period owed a debt to Klee. From 1945 he collected *Art Brut*, spontaneous, direct works by untutored individuals, such as mental patients. The Pierre Matisse Gallery gave him his first one-man show in New York in 1947.

From 1951 to 1952 Dubuffet lived in New York; he then returned to Paris, where a retrospective of his work took place at the Cercle Volney in 1954. His first museum retrospective occurred in 1957 at the Schloss Morsbroich, Leverkusen, Germany. Major Dubuffet exhibitions have since been held at the Musée des Arts Décoratifs, Paris, The Museum of Modern Art, New York, The Art Institute of Chicago, the Stedelijk Museum, Amsterdam, the Tate Gallery, London, and the Solomon R. Guggenheim Museum. His paintings of *L'Hourloupe*, a series begun in 1962, were exhibited at the Palazzo Grassi in Venice in 1964. A collection of Dubuffet's writings, *Prospectus et tous écrits suivants*, was published in 1967, the same year he started his architectural structures. Soon thereafter he began numerous commissions for monumental outdoor sculptures. In 1971 he produced his first theater props, the "*practicables*". A major Dubuffet retrospective was presented at the Akademie der Künste, Berlin, the Museum Moderner Kunst, Vienna, and the Joseph-Haubrichkunsthalle, Cologne, in 1980-81. In 1981 the Solomon R. Guggenheim Museum observed the artist's eightieth birthday with an exhibition. Dubuffet died in Paris on May 12, 1985.

Marcel Duchamp
1887-1968

Henri-Robert-Marcel Duchamp was born on July 28, 1887, near Blainville, France. In 1904 he joined his artist brothers, Jacques Villon and Raymond Duchamp-Villon, in Paris, where he studied painting at the Académie Julien until 1905. Duchamp's early works were Post-Impressionist in style. He exhibited for the first time in 1909 at the Salon des Indépendants and the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912 he painted the definitive version of *Nude Descending a Staircase*; this was shown at the Salon de la Section d'Or of that same year and subsequently created great controversy at the Armory Show in New York in 1913. The Futurist show at Galerie Bernheim-Jeune, Paris, in 1912 impressed him profoundly.

Duchamp's radical and iconoclastic ideas predated the founding of the Dada movement in Zürich in 1916. By 1913 he had abandoned traditional painting and drawing for various experimental forms including mechanical drawings, studies and notations that would be incorporated in a major work, *The Bride Stripped Bare by Her Bachelors, Even* of 1915-23. In 1914 Duchamp introduced his Readymades—common objects, sometimes altered, presented as works of art—which had a revolutionary impact upon many painters and sculptors. In 1915 Duchamp came to New York where his circle included Katherine Dreier and Man Ray, with whom he founded the Société Anonyme, as well as Louise and Walter Arensberg, Picabia and other avant-garde figures.

After playing chess avidly for nine months in Buenos Aires, Duchamp returned to France in the summer of 1919 and associated with the Dada group in Paris. In New York in 1920 he made his first motor-driven constructions and invented Rrose Sélavy, his feminine alter ego. Duchamp moved back to Paris in 1923 and seemed to have abandoned art for chess but in fact continued his artistic experiments. From the mid-1930s he collaborated with the Surrealists and participated in their exhibitions. Duchamp settled permanently in New York in 1942 and became a United States citizen in 1955. During the 1940s he associated and exhibited with the Surrealist emigrés in New York, and in 1946 began *Etant donnés*, a major assemblage on which he worked secretly for the next twenty years. Duchamp directly influenced a generation of young Americans. He died in the Paris suburb of Neuilly-sur-Seine on October 2, 1968.

Raymond Duchamp-Villon
1876-1918

Raymond Duchamp-Villon was born Pierre-Maurice-Raymond Duchamp on November 5, 1876, in Damville, near Rouen. From 1894 to 1898 he studied medicine at the University of Paris. When illness forced him to abandon his studies, he decided to make a career in sculpture, until then an avocation. During the early years of the century he moved to Paris, where he exhibited for the first time at the Salon de la Société Nationale des Beaux-Arts in 1902. His second show was held at the same Salon in 1903, the year he settled in Neuilly-sur-Seine. In 1905 he had his first exhibition at the Salon d'Automne and a show at the Galerie Legrip in Rouen with his brother, the painter Villon; he moved with him to Puteaux two years later.

His participation in the jury of the sculpture section of the Salon d'Automne began in 1907 and was instrumental in promoting the Cubists in the early 1910s. Around this time he, Villon and their other brother, Marcel Duchamp, attended weekly meetings of the Puteaux group of artists and critics. In 1911 he exhibited at the Galerie de l'Art Contemporain in Paris; the following year his work was included in a show organized by the Duchamp brothers at the Salon de la Section d'Or at the Galerie de la Boétie. Duchamp-Villon's work was exhibited at the Armory Show in New York in 1913 and the Galerie André Groult in Paris, the Galerie S.V.U. Mánes in Prague and the gallery of Der Sturm in Berlin in 1914. During World War I Duchamp-Villon served in the army in a medical capacity, but was able to continue work on his major sculpture *The Horse*. He contracted typhoid fever in late 1916 while stationed at Champagne; the disease ultimately resulted in his death on October 9, 1918, in the military hospital at Cannes.

Max Ernst
1891-1976

Max Ernst was born on April 2, 1891, in Brühl, Germany. He enrolled in the University at Bonn in 1909 to study philosophy but soon abandoned this pursuit to concentrate on art. At this time he was interested in psychology and the art of the mentally ill. In 1911 Ernst became a friend of Macke and joined the *Rheinische Expressionisten* group in Bonn. Ernst showed for the first time in 1912 at the Galerie Feldman in Cologne. At the *Sonderbund* exhibition of that year in Cologne he saw the work of van Gogh, Cézanne, Munch and Picasso. In 1913 he met Guillaume Apollinaire and Robert Delaunay and traveled to Paris. Ernst participated that same year in the *Erster Deutscher Herbstsalon*. In 1914 he met Arp, who was to become a lifelong friend.

Despite military service throughout World War I, Ernst was able to continue painting and to exhibit in Berlin at Der Sturm in 1916. He returned to Cologne in 1918. The next year he produced his first collages and founded the short-lived Cologne Dada movement with Johannes Theodor Baargeld; they were joined by Arp and others. In 1921 Ernst exhibited for the first time in Paris, at the Galerie Au Sans Pareil. He was involved in Surrealist activities in the early 1920s with Paul Eluard and André Breton. In 1925 Ernst executed his first frottages; a series of frottages was published in his book *Histoire Naturelle* in 1926. He collaborated with Miró on designs for Sergei Diaghilev this same year. The first of his collage-novels, *La Femme 100 têtes*, was published in 1929. The following year the artist collaborated with Dalí and Buñuel on the film *L'Age d'or*.

His first American show was held at the Julien Levy Gallery, New York, in 1932. In 1936 Ernst was represented in *Fantastic Art, Dada, Surrealism* at The Museum of Modern Art in New York. In 1939 he was interned in France as an enemy alien. Two years later Ernst fled to the United States with Peggy Guggenheim, whom he married early in 1942. After their divorce he married Dorothea Tanning and in 1953 resettled in France. Ernst received the Grand Prize for painting at the Venice Biennale in 1954 and in 1975 the Solomon R. Guggenheim Museum gave him a major retrospective, which traveled in modified form to the Musée National d'Art Moderne, Paris, in 1975. He died on April 1, 1976, in Paris.

Paul Gauguin
1848-1903

Paul Gauguin was born on June 7, 1848, in Paris and lived in Lima, Peru, from 1851 to 1855. He served in the merchant marine from 1865 to 1871 and traveled in the tropics. Gauguin later worked as a stockbroker's clerk in Paris but painted in his free time: he began working with Pissarro in 1874 and showed in every Impressionist exhibition between 1879 and 1886. By 1884 Gauguin had moved with his family to Copenhagen, where he unsuccessfully pursued a business career. He returned to Paris in 1885 to paint full time, leaving his family in Denmark.

In 1885 Gauguin met Degas; the next year he met Charles Laval and Emile Bernard in Pont-Aven and van Gogh in Paris. With Laval he traveled to Panama and Martinique in 1887 in search of more exotic subject matter. Increasingly, Gauguin turned to primitive cultures for inspiration. In Brittany again in 1888 he met Paul Sérusier and renewed his acquaintance with Bernard. As self-designated Synthetists, they were welcomed in Paris by the Symbolist literary and artistic circle. Gauguin organized a group exhibition of their work at the Café Volpini, Paris, in 1889, in conjunction with the World's Fair in that city. In 1891 Gauguin auctioned his paintings to raise money for a voyage to Tahiti, which he undertook that same year.

In 1893 illness forced him to return to Paris, where, with the critic Charles Morice, he began *Noa Noa*, a book about Tahiti. Gauguin was able to return to Tahiti in 1895. He unsuccessfully attempted suicide in January 1898, not long after completing his mural-sized painting *D'où venons nous? Qui sommes nous? Où allons nous?* In 1899 he championed the cause of French settlers in Tahiti in a political journal, *Les Guêpes*, and founded his own periodical, *Le Sourire*. Gauguin's other writings, which were autobiographical, include *Cahier pour Aline* (1892), *L'Esprit moderne et le catholicisme* (1897 and 1902) and *Avant et après* (1902). In 1901 the artist moved to the Marquesas, where he died on May 8, 1903. A major retrospective of his works was held at the Salon d'Automne in Paris in 1906.

Alberto Giacometti
1901-1966

Alberto Giacometti was born on October 10, 1901, in Borgonovo, Switzerland, and grew up in the nearby town of Stampa. His father Giovanni was a Post-Impressionist painter. From 1919 to 1920 he studied painting at the Ecole des Beaux-Arts and sculpture and drawing at the Ecole des Arts et Métiers in Geneva. In 1920 he traveled to Italy, where he was impressed by the works of Cézanne and Alexander Archipenko at the Venice Biennale. He was also deeply affected by primitive and Egyptian art and by the masterpieces of Giotto and Tintoretto. In 1922 Giacometti settled in Paris, making frequent visits to Stampa. From time to time over the next several years he attended Antoine Bourdelle's sculpture classes at the Académie de la Grande Chaumière.

In 1927 the artist moved into a studio with his brother Diego, his lifelong companion and assistant, and exhibited his sculpture for the first time at the Salon des Tuileries, Paris. His first show in Switzerland, shared with his father, was held at the Galerie Aktuaryus in Zürich in 1927. The following year Giacometti met André Masson and by 1930 he was a participant in the Surrealist circle. His first one-man show took place in 1932 at the Galerie Pierre Colle in Paris. In 1934 his first American solo exhibition opened at the Julien Levy Gallery in New York. During the early 1940s he became friends with Picasso, Jean-Paul Sartre and Simone de Beauvoir. From 1942 Giacometti lived in Geneva, where he associated with the publisher Albert Skira.

He returned to Paris in 1946. In 1948 he was given a one-man show at the Pierre Matisse Gallery in New York. The artist's friendship with Samuel Beckett began around 1951. In 1955 he was honored with major retrospectives at the Arts Council Gallery in London and the Solomon R. Guggenheim Museum. He received the Sculpture Prize at the Carnegie International in Pittsburgh in 1961 and the First Prize for Sculpture at the Venice Biennale of 1962, where he was given his own exhibition area. In 1965 Giacometti exhibitions were organized by the Tate Gallery in London, The Museum of Modern Art in New York, the Louisiana Museum in Humlebaek, Denmark, and the Stedelijk Museum in Amsterdam. That same year he was awarded the Grand National Prize for Art by the French government. Giacometti died on January 11, 1966, in Chur, Switzerland.

Albert Gleizes
1881-1953

Albert Gleizes was born in Paris on December 8, 1881. He worked in his father's fabric design studio after completing secondary school. While serving in the army from 1901 to 1905, Gleizes began to paint seriously. He exhibited for the first time at the Société Nationale des Beaux-Arts, Paris, in 1902, and participated in the Salon d'Automne in 1903 and 1904.

With several friends, including the writer René Arcos, Gleizes founded the Abbaye de Créteil outside Paris in 1906. This utopian community of artists and writers scorned bourgeois society and sought to create a non-allegorical, epic art based on modern themes. The Abbaye closed due to financial difficulties in 1908. In 1909 and 1910 Gleizes met Le Fauconnier, Léger, Robert Delaunay and Metzinger. In 1910 he exhibited at the Salon des Indépendants, Paris, and the *Jack of Diamonds* in Moscow; the following year he wrote the first of many articles. In collaboration with Metzinger, Gleizes wrote *Du Cubisme*, published in 1912. The same year Gleizes helped found the *Section d'Or*.

In 1914 Gleizes again saw military service. His paintings had become abstract by 1915. Travels to New York, Barcelona and Bermuda during the next four years influenced his stylistic evolution. His first one-man show was held at the Galeries Dalmau, Barcelona, in 1916. Beginning in 1918 Gleizes became deeply involved in a search for spiritual values; his religious concerns were reflected in his painting and writing. In 1927 he founded Moly-Sabata, another utopian community of artists and craftsmen, in Sablons. His book, *La Forme et l'histoire*, examines Romanesque, Celtic and Oriental art. In the 1930s Gleizes participated in the *Abstraction-Création* group. Later in his career Gleizes executed several large commissions including the murals for the Paris World's Fair of 1937. In 1947 a major Gleizes retrospective took place in Lyon at the Chapelle du Lycée Ampère. From 1949 to 1950 Gleizes worked on illustrations for Pascal's *Pensées*. He executed a fresco, *Eucharist*, for the chapel, Les Fontaines, at Chantilly in 1952. Gleizes died in Avignon on June 23, 1953.

Vincent van Gogh
1853-1890

Vincent Willem van Gogh was born on March 30, 1853, in Groot-Zundert, The Netherlands. Starting in 1869, he worked for a firm of art dealers and at various short-lived jobs. By 1877 van Gogh began religious studies and from 1878 to 1880 he was an evangelist in the Borinage, a poor mining district in Belgium. While working as an evangelist, he decided to become an artist. Vincent admired Jean François Millet and Honoré Daumier, and his early subjects were primarily peasants depicted in dark colors. He lived in Brussels and in various parts of the Netherlands before moving to Paris in February 1886.

In Paris he lived with his brother Theo and encountered Impressionist and Post-Impressionist painting. Van Gogh worked briefly at Fernand Cormon's atelier, where he met Henri de Toulouse-Lautrec. The artist also met Bernard, Paul Signac, Degas, Pissarro and Gauguin at this time. Flowers, portraits and scenes of Montmartre as well as a brighter palette replaced his earlier subject matter and tonalities. Van Gogh often worked in Asnières with Bernard and Signac in 1887.

In February of the following year, van Gogh moved to Arles, where he painted in isolation, depicting the Provençal landscape and people. Gauguin joined him in the autumn, and the two artists worked together. Vincent suffered his first mental breakdown in December of 1888; numerous seizures and intermittent confinements in mental hospitals in Arles, Saint-Rémy and Auvers-sur-Oise followed from that time until 1890. Nevertheless, he continued to paint. In 1890 van Gogh was invited to show with *Les XX* in Brussels, where he sold his first painting. That same year he was represented at the Salon des Indépendants in Paris. Van Gogh shot himself at Auvers on July 27, 1890, and died on July 29.

Natalia Goncharova
1881-1962

Natalia Goncharova was born on June 4, 1881, in Nechaevo, Russia. In 1898 she entered the School of Painting, Sculpture and Architecture in Moscow, where she met Mikhail Larionov, who was to become her lifelong companion. Goncharova participated in an exhibition of Russian artists organized by Sergei Diaghilev at the 1906 Salon d'Automne in Paris. Her early work shows the influence of Impressionism, Fauvism and Russian folk sculpture.

From 1907 to 1913 she and Mikhail Larionov were active in organizing shows in Moscow of new art such as the *Golden Fleece* and *Jack of Diamonds*, which included French as well as Russian artists, and the all-Russian *Link* and *Donkey's Tail* exhibitions. From 1909 to 1911 Goncharova concentrated on religious paintings that reflect her admiration of Russian icons. She rejected French art and adopted Futurist and Rayonist principles around 1911. In 1913, the year Larionov's Rayonist Manifesto was published, Larionov and Goncharova organized the all-Russian exhibition *Target* in Moscow. Goncharova was represented at the second *Blaue Reiter* exhibition in Munich in 1912 and the *Erster Deutscher Herbstsalon* at Der Sturm in Berlin in 1913. Around this time Goncharova and Larionov began their collaboration with Diaghilev and his *Ballets Russes*, which lasted until the impresario's death in 1929. In 1917 they settled permanently in Paris, and the following year their work appeared in the exhibition *L'Art décoratif théâtral moderne* at the Galerie Sauvage, Paris.

Goncharova showed extensively during the 1920s and 1930s, often with Larionov, in Europe, the United States and Japan. Although she never abandoned painting, much of her creative energy was directed toward stage decoration and book illustration. She designed costumes, settings and drop curtains for international presentations of modern and classical ballets until she was in her seventies. In 1938 Goncharova became a French citizen and in 1955 she married Larionov. The following year she was given a retrospective at the Galerie de l'Institut in Paris. Goncharova died in Paris on October 17, 1962.

Juan Gris
1887-1927

Juan Gris was born José Victoriano Carmelo Carlos González-Pérez in Madrid on March 23, 1887. He studied mechanical drawing at the Escuela de Artes y Manufacturas in Madrid from 1902 to 1904, during which time he contributed drawings to local periodicals. From 1904 to 1905 he studied painting with the academic artist José Maria Carbonero. In 1906 he moved to Paris, where he lived for most of the remainder of his life. His friends in Paris included Picasso, Braque, Léger and the writers Max Jacob, Guillaume Apollinaire and Maurice Raynal. Although he continued to submit humorous illustrations to journals such as *L'Assiette au Beurre*, *Le Charivari* and *Le Cri de Paris*, Gris began to paint seriously in 1910. By 1912 he had developed a personal Cubist style. He exhibited for the first time in 1912: at the Salon des Indépendants in Paris, the Galeries Dalmau in Barcelona, the gallery of Der Sturm in Berlin, the Salon de la Société Normande de Peinture Moderne in Rouen and the Salon de la Section d'Or in Paris. That same year D.-H. Kahnweiler signed Gris to a contract that gave him exclusive rights to the artist's work. Gris became a good friend of Matisse in 1914 and over the next several years formed close relationships with Jacques Lipchitz and Metzinger. After Kahnweiler fled Paris at the outbreak of World War I, Gris signed a contract with Léonce Rosenberg in 1916. His first major one-man show was held at Rosenberg's Galerie l'Effort Moderne in Paris in 1919. The following year Kahnweiler returned and once again became Gris's dealer.

In 1922 the painter first designed ballet sets and costumes for Sergei Diaghilev. Gris articulated most of his aesthetic theories during 1924 and 1925. He delivered his definitive lecture, "Des Possibilités de la peinture," at the Sorbonne in 1924. Major Gris exhibitions took place at the Galerie Simon in Paris and the Galerie Flechtheim in Berlin in 1923 and at the Galerie Flechtheim in Düsseldorf in 1925. As his health declined, Gris made frequent visits to the south of France. Gris died in Boulogne-sur-Seine on May 11, 1927, at age forty.

Vasily Kandinsky
1866-1944

Vasily Kandinsky was born on December 4, 1866, in Moscow. From 1886 to 1892 he studied law and economics at the University of Moscow, where he lectured after his graduation. In 1896 he declined a teaching position at the University of Dorpat in order to study art in Munich with Anton Ažbe from 1897 to 1899 and at the Akademie with Franz von Stuck in 1900. From 1901 to 1903 Kandinsky taught at the art school of the *Phalanx*, a group he had cofounded in Munich. One of his students was Gabriele Münter, who remained his companion until 1914. In 1902 Kandinsky exhibited for the first time with the Berlin *Secession* and produced his first woodcuts. In 1903-04 he began his travels in Italy, the Netherlands and North Africa and visits to Russia. He showed frequently at the Salon d'Automne in Paris from 1904.

In 1909 Kandinsky was elected president of the newly founded *Neue Künstlervereinigung München* (*NKVM*). Their first show took place at the Moderne Galerie (Thannhauser) in Munich in 1909. In 1911 Kandinsky and Marc withdrew from the *NKVM* and began to make plans for the *Blaue Reiter* (*Blue Rider*) Almanac. The group's first exhibition was held in December of that year at the Moderne Galerie. He published *Über das Geistige in der Kunst* (*On the Spiritual in Art*) in 1911. In 1912 the second *Blaue Reiter* show was held at the Galerie Hans Goltz, Munich, and the *Almanach der Blaue Reiter* appeared. Kandinsky's first one-man show was held at the gallery of Der Sturm in Berlin in 1912. In 1913 his works were included in the Armory Show in New York and the *Erster Deutscher Herbstsalon* in Berlin. Except for visits to Scandinavia, Kandinsky lived in Russia from 1914 to 1921, principally in Moscow where he held a position at the People's Commissariat of Education.

Kandinsky began teaching at the Bauhaus in Weimar in 1922. In 1923 he was given his first one-man show in New York by the Société Anonyme, of which he became vice-president. With Klee, Lyonel Feininger and Alexej Jawlensky he was part of the *Blaue Vier* (*Blue Four*) group, formed in 1924. He moved with the Bauhaus to Dessau in 1925 and became a German citizen in 1928. The Nazi government closed the Bauhaus in 1933 and later that year Kandinsky settled in Neuilly-sur-Seine near Paris; he acquired French citizenship in 1939. Fifty-seven of his works were confiscated by the Nazis in the 1937 purge of *Entartete Kunst* (degenerate art). Kandinsky died on December 13, 1944, in Neuilly.

Ernst Ludwig Kirchner
1880-1938

Ernst Ludwig Kirchner was born on May 6, 1880, in Aschaffenburg, Germany. After years of travel his family settled in Chemnitz in 1890. From 1901 to 1905 he studied architecture at the Dresden Technische Hochschule and pictorial art in Munich at the Kunsthochschule and an experimental art school established by Wilhelm von Debschitz and Hermann Obrist. While in Munich he produced his first woodcuts; the graphic arts were to become as important to him as painting. At this time he was drawn to Neo-Impressionism as well as to the old masters.

In 1905 the *Brücke* (*Bridge*) was founded in Dresden by Kirchner, Fritz Bleyl, Karl Schmidt-Rottluff and Erich Heckel; the group was later joined by Cuno Amiet, Max Pechstein, Emil Nolde and Otto Müller. From 1905 to 1910 Dresden hosted exhibitions of Post-Impressionists, including van Gogh, as well as shows of Edvard Munch, Gustav Klimt and the Fauves, which deeply impressed Kirchner. Other important influences were Japanese prints, the Ajanta wall paintings and African and Oceanic art. Kirchner moved to Berlin with the *Brücke* group in 1911. The following year Marc included works by *Brücke* artists in the second show of the *Blaue Reiter* (*Blue Rider*) in Munich, thus providing a link between the two groups. In 1913 Kirchner exhibited in the Armory Show in New York, Chicago and Boston, and was given his first one-man shows in Germany, at the Folkwang Museum of Hagen and the Galerie Gurlitt in Berlin. This year also marked the dissolution of the *Brücke*.

During World War I Kirchner was discharged from the army because of a nervous and physical collapse. He was treated at Dr. Kohnstamm's sanatorium in Königstein near Frankfurt, where he completed five wall frescoes in 1916. The artist was severely injured when struck by an automobile in 1917; the next year, during his long period of recuperation, he settled in Frauenkirch near Davos, Switzerland, where he hoped to form a progressive artistic community. Although his plans did not materialize, many young artists, particularly those of the Basel-based *Rot-Blau* group, sought him out during the 1920s for guidance. One-man shows of Kirchner's work were held throughout the 1930s in Munich, Bern, Hamburg, Basel, Detroit and New York. However, physical deterioration and mental anxiety overtook him again in the middle of the decade. His inclusion in the 1937 Nazi-sponsored show of *Entartete Kunst* (degenerate art) in Munich caused him further distress. Kirchner died by his own hand on June 15, 1938.

Paul Klee
1879-1940

Paul Klee was born on December 18, 1879, in Münchenbuchsee, Switzerland, into a family of musicians. His childhood love of music was always to remain profoundly important in his life and work. From 1898 to 1901 Klee studied in Munich, first with Heinrich Knirr, then at the Akademie under von Stuck. Upon completing his schooling, he traveled to Italy: this was the first in a series of trips abroad that nourished his visual sensibilities. He settled in Bern in 1902. A series of his satirical etchings was exhibited at the Munich *Secession* in 1906. That same year Klee married and moved to Munich. Here he gained exposure to modern art: he saw the work of James Ensor, Cézanne, van Gogh and Matisse. Klee's work was shown at the Kunstmuseum Bern in 1910 and at Heinrich Thannhauser's Moderne Galerie in Munich in 1911. In 1911 he began to keep a record of his work in his *Œuvre Catalogue*, with listings from as early as 1884.

Klee met Kandinsky, August Macke, Marc, Jawlensky and other avant-garde figures in 1911; he participated in important shows of advanced art, including the second *Blaue Reiter* (*Blue Rider*) exhibition, 1912, and the *Erster Deutscher Herbstsalon*, 1913. In 1912 he visited Paris for the second time, where he saw the work of Picasso and Braque and met Robert Delaunay, whose essay "On Light" he translated. Klee helped found the *Neue Münchner Secession* in 1914. Color became central to his art only after a revelatory trip to North Africa in 1914.

In 1920 a major Klee retrospective was held at the Galerie Hans Goltz, Munich, his *Schöpferische Konfession* (*Creative Credo*) was published and he was appointed to the faculty of the Bauhaus. Klee taught at the Bauhaus in Weimar from 1921 to 1926 and in Dessau from 1926 to 1931. During his tenure he was in close contact with other Bauhaus masters such as Kandinsky, Feininger and Moholy-Nagy. In 1924 the *Blaue Vier* (*Blue Four*), consisting of Klee, Kandinsky, Feininger and Jawlensky, was founded. Among his notable exhibitions of this period were his first in the United States at the Société Anonyme, New York, 1924; his first major show in Paris the following year at the Galerie Vavin-Raspail; and an exhibition at The Museum of Modern Art, New York, 1930. Klee went to Düsseldorf to teach at the Akademie in 1931, shortly before the Nazis closed the Bauhaus. Forced to leave his position in Düsseldorf by the Nazis in 1933, Klee settled in Bern. Major Klee exhibitions took place in Bern and Basel in 1935 and in Zürich in 1940. Klee died on June 29, 1940, in Muralto-Locarno, Switzerland.

Oskar Kokoschka
1886-1980

Oskar Kokoschka was born on March 1, 1886, in the Austrian town of Pöchlarn. He spent most of his youth in Vienna, where he entered the Kunstgewerbeschule in 1904 or 1905. While still a student he painted fans and postcards for the Wiener Werkstätte, which published his first book of poetry in 1908. That same year Kokoschka was fiercely criticized for the works he exhibited in the Vienna *Kunstschau* and consequently was dismissed from the Kunstgewerbeschule. At this time he attracted the attention of the architect Adolf Loos, who became his most vigorous supporter. In this early period Kokoschka wrote plays that are considered among the first examples of expressionist drama.

His first one-man show was held at Paul Cassirer's gallery in Berlin in 1910, followed later that year by another at the Museum Folkwang in Essen. In 1910 he also began to contribute to Herwarth Walden's periodical *Der Sturm*. Kokoschka concentrated on portraiture, dividing his time between Berlin and Vienna from 1910 to 1914. In 1915, shortly after the outbreak of World War I, he volunteered to serve on the eastern front, where he was seriously wounded. Still recuperating in 1917, he settled in Dresden and in 1919 accepted professorship at the Akademie there. In 1918 Paul Westheim's comprehensive monograph on the artist was published.

Kokoschka traveled extensively during the 1920s and 1930s in Europe, North Africa and the Middle East. In 1931 he returned to Vienna but, as a result of the Nazis' growing power, he moved to Prague in 1935. He acquired Czechoslovak citizenship two years later. Kokoschka painted a portrait of Czechoslovakia's president Thomas Garrigue Masaryk in 1936, and the two became friends. In 1937 the Nazis condemned his work as "degenerate art" and removed it from public view. The artist fled to England in 1938, the year of his first one-man show in the United States at the Buchholz Gallery in New York. In 1947 he became a British national. Two important traveling shows of Kokoschka's work originated in Boston and Munich in 1948 and 1950 respectively. In 1953 he settled in Villeneuve, near Geneva, and began teaching at the Internationale Sommer Akademie für bildende Kunst, where he initiated his Schule des Sehens. Kokoschka's collected writings were published in 1956, and around this time he became involved in stage design. In 1962 he was honored with a retrospective at the Tate Gallery in London. Kokoschka died on February 22, 1980, in Montreux, Switzerland.

František Kupka
1871-1957

František Kupka was born on September 22, 1871, in Opočno in eastern Bohemia. From 1889 to 1892 he studied at the Prague Academy. At this time he painted historical and patriotic themes. In 1892 Kupka enrolled at the Akademie der bildenden Künste in Vienna where he concentrated on symbolic and allegorical subjects. He exhibited at the Kunstverein, Vienna, in 1894. His involvement with theosophy and Eastern philosophy dates from this period. By spring 1896 Kupka had settled in Paris; there he attended the Académie Julien briefly and then studied with J.P. Laurens at the Ecole des Beaux-Arts.

Kupka worked as an illustrator of books and posters and, during his early years in Paris, became known for satirical drawings for newspapers and magazines. In 1906 he settled in Puteaux, a suburb of Paris, and that same year exhibited for the first time at the Salon d'Automne. Kupka was deeply impressed by the first Futurist Manifesto, published in 1909 in *Le Figaro*. Kupka's work became increasingly abstract around 1910-11, reflecting his theories of motion, color and the relationship between music and painting. In 1911 he participated in meetings of the Puteaux group, which included his neighbors Villon and Duchamp-Villon as well as Duchamp, Gleizes, Metzinger, Picabia, Léger, Guillaume Apollinaire and others. In 1912 he exhibited at the Salon des Indépendants in the Cubist room, although he did not wish to be identified with any movement. Later that same year at the Salon d'Automne his paintings caused critical indignation.

La Création dans les arts plastiques (*Creation in the Visual Arts*), a book Kupka completed in 1913, was published in Prague in 1923. In 1921 his first one-man show in Paris was held at Galerie Povolozky. In 1931 he was a founding member of *Abstraction-Création* together with van Doesburg, Auguste Herbin, Vantongerloo, Jean Hélion, Arp and Gleizes; in 1936 his work was included in the exhibition *Cubism and Abstract Art* at The Museum of Modern Art, New York, and in an important two-men show with Alphonse Mucha at the Jeu de Paume, Paris. A major retrospective of his work took place at the Galerie S.V.U. Mánes in Prague in 1946. The same year Kupka participated in the Salon des Réalités Nouvelles, Paris, where he continued to exhibit regularly until his death. During the early 1950s he gained general recognition and had several one-man shows in New York. Kupka died in Puteaux on June 24, 1957. Important Kupka retrospectives were held at the Musée National d'Art Moderne, Paris, in 1958 and the Solomon R. Guggenheim Museum, New York, in 1975.

Fernand Léger
1881-1955

Jules Fernand Henri Léger was born on February 4, 1881, at Argentan in Normandy. After apprenticing with an architect in Caen from 1897 to 1899, Léger settled in Paris in 1900 and supported himself as an architectural draftsman. He was refused entrance to the Ecole des Beaux-Arts, but nevertheless attended classes there; he also studied at the Académie Julien. Léger's earliest known works, which date from 1905, were primarily influenced by Impressionism. The experience of seeing the Cézanne retrospective at the Salon d'Automne in 1907 and his contact with the early Cubism of Picasso and Braque had an extremely significant impact on the development of his personal style. In 1910 he exhibited with Braque and Picasso at D.-H. Kahnweiler's gallery, where he was given a one-man show in 1912. From 1911 to 1914 Léger's work became increasingly abstract, and he started to limit his color to the primaries and black and white at this time.

Léger served in the military from 1914 to 1917. His "mechanical" period, in which figures and objects are characterized by tubular, machinelike forms, began in 1917. During the early 1920s he collaborated with the writer Blaise Cendrars on films and designed sets and costumes for Rolf de Maré's *Ballet Suédois*; in 1923-24 he made his first film without a plot, *Ballet mécanique*. Léger opened an atelier with Amédée Ozenfant in 1924 and in 1925, at the *Exposition Internationale des Arts Décoratifs*, presented his first murals at Le Corbusier's Pavillon de L'Esprit Nouveau. In 1931 he visited the United States for the first time; in 1935 The Museum of Modern Art, New York, and The Art Institute of Chicago presented exhibitions of his work. Léger lived in the United States from 1940 to 1945 but returned to France after the war. In the decade before his death Léger's wide-ranging projects included book illustrations, monumental figure paintings and murals, stained-glass windows, mosaics, polychrome ceramic sculptures and set and costume designs. In 1955 he won the Grand Prize at the São Paulo Bienal. Léger died on August 17, 1955, at his home at Gif-sur-Yvette, France. The Musée National Fernand Léger was founded in 1957 in Biot.

El Lissitzky
1890-1941

El Lissitzky was born Lazar Markovich Lisitskii on November 23, 1890, in Pochinok, in the Russian province of Smolensk, and grew up in Vitebsk. He pursued architectural studies at the Technische Hochschule in Darmstadt from 1909 to 1914, when the outbreak of World War I precipitated his return to Russia. In 1916 he received a diploma in engineering and architecture from the Riga Technological University.

Lissitzky and Malevich were invited by Chagall to join the faculty of the Vitebsk Art Institute in 1919; there Lissitzky taught architecture and graphics. That same year he executed his first *Proun* (acronym in Russian for "project for the affirmation of the new") and formed part of the *Unovis* group. In 1920 he became a member of Inkhuk (Institute of Artistic Culture) in Moscow and designed his book *Pro dva kvadrata* (*About Two Squares*). The following year he taught at Vkhutemas (Higher State Art-Technical Studios) with Tatlin and joined the Constructivist group. The Constructivists exhibited at the *Erste russische Kunstausstellung* designed by Lissitzky at the Galerie van Diemen in Berlin in 1922. During this period he collaborated with Ilya Ehrenburg on the journal *Veshch/Gegenstand/Objet*.

In 1923 the artist experimented with new typographic design for a book by Vladimir Mayakovsky, *Dlya golosa* (*For the Voice*), and visited Hanover where his work was shown under the auspices of the Kestner-Gesellschaft. Also in 1923 Lissitzky created his *Proun* environment for the *Grosse Berliner Kunstausstellung* and executed his lithographic suites *Proun* and *Victory over the Sun* (illustrating the opera by Alexei Kruchenykh and Mikhail Matiushin), before traveling to Switzerland for medical treatment. In 1924 he worked with Schwitters on the issue of the periodical *Merz* called "Nasci," and with Arp on the book *Die Kunstismen* (*The Isms of Art*). The next year he returned to Moscow to teach at Vkhutemas-Vkhutein (Higher State Art-Technical Studios-Higher State Art-Technical Institute), which he continued to do until 1930. During the mid-1920s Lissitzky stopped painting in order to concentrate on the design of typography and exhibitions. He created a room for the *Internationale Kunstausstellung* in Dresden in 1926 (which included works by Mondrian, Léger, Picabia, László Moholy-Nagy and Naum Gabo) and another at the Niedersächisches Landesmuseum in Hannover in 1927. He also designed the Soviet Pavilion at the exhibition *Pressa* in Cologne in 1928. His essay "Russland: Architektur für eine Weltrevolution" was published in 1930. Lissitzky died on December 30, 1941, in Moscow.

René Magritte
1898-1967

René François Ghislain Magritte was born on November 21, 1898, in Lessines, Belgium. He studied intermittently between 1916 and 1918 at the Académie Royale des Beaux-Arts in Brussels. Magritte first exhibited at the Centre d'Art in Brussels in 1920. After completing military service in 1921, he worked briefly as a designer in a wallpaper factory. In 1923 he participated with Lissitzky, Moholy-Nagy, Feininger and the Belgian Paul Joostens in an exhibition at the Cercle Royal Artistique in Antwerp. In 1924 he collaborated with E.L.T. Mesens on the review *Œsophage*.

In 1927 Magritte was given his first solo exhibition at the Galerie Le Centaure in Brussels. Later that year the artist left Brussels to establish himself in Le Perreux-sur-Marne, near Paris, where he frequented the Surrealist circle, which included Paul Eluard, André Breton, Arp, Miró and Dalí. In 1928 Magritte took part in the *Exposition Surréaliste* at the Galerie Goemans in Paris. He returned to Belgium in 1930, and three years later was given a one-man show at the Palais des Beaux-Arts in Brussels. Magritte's first solo exhibition in the United States took place at the Julien Levy Gallery in New York in 1936, and the first in England at the London Gallery in London in 1938; he was represented as well in the 1936 *Fantastic Art, Dada, Surrealism* exhibition at The Museum of Modern Art in New York.

Throughout the 1940s Magritte showed frequently at the Galerie Dietrich in Brussels. During the following two decades he executed various mural commissions in Belgium. From 1953 he exhibited frequently at the galleries of Alexander Iolas in New York, Paris and Geneva. Magritte retrospectives were held in 1954 at the Palais des Beaux-Arts in Brussels and in 1960 at the Museum for Contemporary Arts, Dallas, and The Museum of Fine Arts in Houston. On the occasion of his retrospective at The Museum of Modern Art in New York in 1965, Magritte traveled to the United States for the first time, and the following year he visited Israel. Magritte died on August 15, 1967, in Brussels, shortly after the opening of a major exhibition of his work at the Museum Boymans-van Beuningen in Rotterdam.

Aristide Maillol
1861-1944

Aristide-Jean-Bonaventure Maillol was born on December 9, 1861, in Banyuls-sur-Mer, France. He went to Paris in 1882 to study painting and in 1885 was admitted to the Ecole des Beaux-Arts, where he studied with Jean Léon Gérôme and Alexandre Cabanel. He became dissatisfied with his academic training in 1889, partly due to his discovery of Gauguin's paintings, pottery and wood carving. During the 1890s he concentrated on making tapestries, ceramics and decorative wood carvings, in response to the arts and crafts movement popular in France at the time. In 1896 he showed small carved figures for the first time, at the Salon of the Société Nationale des Beaux-Arts. Maillol became friends with Maurice Denis, Paul Bonnard, Edouard Vuillard and the rest of the Nabis during the mid-1890s. In 1895 he married Clotilde Narcisse, who became the model for many of his sculptures.

By 1900 deteriorating eyesight forced him to give up tapestry and concentrate on sculpture. Maillol's first one-man exhibition was held at the Galerie Vollard in Paris in 1902. In 1905 his first monumental sculpture, *The Mediterranean*, was shown at the Salon d'Automne, Paris, prompting the German Count Harry Kessler to commission a version in stone. That same year Maillol was commissioned to execute *Action in Chains*, a memorial to Louis-Auguste Blanqui, for the town of Puget-Théniers. In 1907 he completed the relief, *Desire*, and a statue, the *Young Cyclist*, for his patron Kessler. The following year Kessler invited Maillol to Greece and asked him to make woodcut illustrations for Virgil's *Eclogues*.

In 1910 Maillol began a monument to Cézanne that was finally installed in the Tuileries Gardens of Paris in 1929. From 1919 to 1923 he worked on two war memorials for the towns of Céret and Port-Vendres. His first one-man show in the United States took place at the Albright Art Gallery in Buffalo in 1925. In 1930 he received a commission for a war memorial from the town of Banyuls and another for a monument to Debussy in Saint-Germain-en-Laye. Major Maillol retrospectives were held at the Galerie Flechtheim, Berlin, in 1928, and the Kunsthalle Basel in 1933. In 1938 he began his last monument commissions, a memorial to aviators entitled *Air*, for the city of Toulouse, and *River*, in memory of Henri Barbusse. Maillol died on September 27, 1944, in Banyuls.

Kazimir Malevich
1878-1935

Kazimir Severinovich Malevich was born on February 26, 1878, near Kiev, Russia. He studied at the Moscow Institute of Painting, Sculpture and Architecture in 1903. During the early years of his career he experimented with various modernist styles and participated in avant-garde exhibitions, such as those of the *Moscow Artists' Association*, which included Kandinsky and Larionov, and the *Jack of Diamonds* of 1910 in Moscow. Malevich showed his Neo-Primitivist paintings of peasants at the exhibition *Donkey's Tail* in 1912. After this exhibition he broke with Larionov's group. In 1913, with composer Mikhail Matiushin and writer Alexei Kruchenykh, he drafted a manifesto for the First Futurist Congress. That same year Malevich designed the sets and costumes for the opera *Victory over the Sun* by Matiushin and Kruchenykh. He showed at the Salon des Indépendants in Paris in 1914.

At the *0.10 Last Futurist Exhibition* in Petrograd in 1915 Malevich introduced his non-objective, geometric Suprematist paintings. In 1919 he began to explore the three-dimensional applications of Suprematism in architectural models. Following the Bolshevik Revolution in 1917, Malevich and other advanced artists were encouraged by the Soviet government and attained prominent administrative and teaching positions in the arts. At the invitation of Chagall, Malevich began teaching at the Vitebsk Art Institute in 1919; he soon became its director. In 1919-20 he was given a one-man show at the *Sixteenth State Exhibition* in Moscow, which focused on Suprematism and other non-objective styles. Malevich and his students at Vitebsk formed the Suprematist group *Unovis*. From 1922 to 1927 he taught at the Institute of Artistic Culture in Petrograd and between 1924 and 1926 he worked primarily on architectural models with his students.

In 1927 Malevich traveled with an exhibition of his paintings to Warsaw and also went to Berlin, where his work was shown at the *Grosse Berliner Kunstausstellung*. In Germany he met Arp, Kurt Schwitters, Gabo and Le Corbusier and visited the Bauhaus where he met Walter Gropius. The Tretiakov Gallery in Moscow gave Malevich a one-man exhibition in 1929. Because of his connections with German artists, he was arrested in 1930 and many of his manuscripts were destroyed. In his final period he painted in a representational style. Malevich died in Leningrad on May 15, 1935.

Edouard Manet
1832-1883

Edouard Manet was born on January 23, 1832, in Paris. While studying with Thomas Couture from 1850 to 1856, he drew at the Académie Suisse and copied the old masters at the Louvre. After he left Couture's studio, Manet traveled extensively in Europe, visiting Belgium, The Netherlands, Germany, Austria, and Italy. In 1859 he was rejected by the official Paris Salon, although Delacroix intervened on his behalf. In 1861 Manet's paintings were accepted by the Salon and received favorable comments in the press, and he began exhibiting at the Galerie Martinet in Paris. During the early 1860s his friendships with Charles Baudelaire and Degas began. The three paintings Manet sent to the Salon of 1863, including *Le Déjeuner sur l'herbe*, were relegated to the Salon des Refusés, where they attracted the attention of the critic Théophile Thoré.

In 1865 Manet's *Olympia* and *Christ Mocked* were greeted with great hostility when shown at the Salon. That year the painter traveled to Spain, where he met Théodore Duret. He became a friend of Emile Zola in 1866, when the writer defended him in a controversial article for the periodical *L'Evénement*. In 1867 Zola published a longer article on Manet, who that year exhibited his work in an independent pavilion at the Paris World's Fair. The artist spent the first of several summers at Boulogne at this time. In 1868 two of his works were accepted by the Salon but were not shown to advantage.

The dealer Paul Durand-Ruel began buying his work in 1872. That same year *The Battle of the Kearsarge and the Alabama* was shown at the Salon, and Manet traveled to The Netherlands for the second time. The poet Stéphane Mallarmé, who met the artist in 1873, wrote articles about him in 1874 and 1876 and remained a close lifelong friend. Manet declined to show with the Impressionists in their first exhibition in 1874. That summer he worked at Gennevilliers and Argenteuil with Monet and the following year he visited Venice. In 1876 at his own studio he exhibited the *Olympia* and two paintings rejected that year by the Salon. From 1879 to 1882 Manet participated annually at the Salon. He was given a one-man exhibition at Georges Charpentier's new gallery La Vie Moderne in Paris in 1880. The following year Manet, then ailing, was decorated by the Légion d'Honneur. He died in Paris on April 30, 1883; a memorial exhibition of his work took place at the Ecole des Beaux-Arts the following year.

Franz Marc
1880-1916

Franz Marc was born on February 8, 1880, in Munich. The son of a landscape painter, he decided to become an artist after a year of military service interrupted his plans to study philology. From 1900 to 1902 he studied at the Akademie in Munich with Gabriel von Hackl and Wilhelm von Diez. The following year, during a visit to France, he was introduced to Japanese woodcuts and the work of the Impressionists in Paris.

Marc suffered from severe depressions from 1904 to 1907, the year his father died. In 1907 Marc went again to Paris, where he responded enthusiastically to the work of van Gogh, Gauguin, the Cubists and the Expressionists; later he was impressed by the Matisse exhibition in Munich in 1910. During this period he received steady income from the animal anatomy lessons he gave to artists.

In 1910 his first one-man show was held at the Kunsthandlung Brackl in Munich, and Marc met August Macke and the collector Bernhard Koehler. He publicly defended the *Neue Künstlervereinigung München* (*NKVM*), and was formally welcomed into the group early in 1911, when he met Kandinsky. After internal dissension split the *NKVM*, he and Kandinsky formed the *Blaue Reiter* (*Blue Rider*), whose first exhibition took place in December 1911 at the Moderne Galerie (Thannhauser) in Munich. Marc invited members of the Berlin *Brücke* group to participate in the second *Blaue Reiter* show two months later at the Galerie Hans Goltz in Munich. The *Almanach der Blaue Reiter* was published with lead articles by Marc in May 1912. When World War I broke out in August 1914, Marc immediately enlisted. He was deeply troubled by Macke's death in action shortly thereafter; during the war he produced his *Sketchbook from the Field*. Marc died at Verdun on March 4, 1916.

Louis Marcoussis
1878-1941

Louis Marcoussis was born Ludwig Casimir Ladislas Markus in Warsaw, on November 14, 1878. In 1901 he entered the Academy of Fine Arts of Cracow to study painting with Jan Grzegorz Stanislawski. In 1903 he moved to Paris, where he worked briefly under Jules Lefebvre at the Académie Julien and became a friend of Roger de La Fresnaye and Robert Lotiron. He exhibited for the first time at the Salon d'Automne in 1905 and at the Salon des Indépendants in 1906, and was often represented in both salons in subsequent years.

In Paris he made his living by selling caricatures to satirical periodicals, including *La Vie parisienne* and *Le Journal*. He frequented the cafés, such as the Rotonde, Cirque Médrano and the Ermitage, where he met Degas about 1906 and Braque, Picasso and Apollinaire in 1910. In 1907 Markus abandoned painting; when he began to paint again in 1910, he discarded his earlier Impressionist style to adopt the new Cubist idiom. About 1911, at the suggestion of Apollinaire, he began calling himself Marcoussis, the name of a village near Monthéry. In 1912 the artist participated in the Salon de la Section d'Or at the Galerie de la Boétie in Paris. By this time his circle included Gris, Léger, Picabia, Metzinger and Max Jacob. He served in the army from 1914 to 1919, returning to Poland for a visit after his demobilization.

Marcoussis exhibited in 1921 at the gallery of Der Sturm in Berlin with Gleizes, Villon and others. He was given his first one-man show at Galerie Pierre, Paris, in 1925. This was followed by solo exhibitions in 1928 at the Galerie Le Centaure in Brussels, a city he visited on that occasion, and at the Galerie Georges Bernheim in Paris in 1929. In 1930 the artist made the first of many trips to England and met Helena Rubinstein, who became his supporter. In 1934-35 he stayed for several months in the United States, where one-man shows of his prints opened at The Arts Club of Chicago in 1934 and M. Knoedler and Co. in New York in 1935. Marcoussis worked almost exclusively in graphics from 1930 to 1937; a retrospective of his prints took place at the Palais des Beaux-Arts in Brussels in 1936. The artist traveled to England and Italy in 1938, and during the following year was given a solo exhibition at the London Gallery in London. In 1940, as the German army advanced, Marcoussis left Paris for Cusset, near Vichy, where he died on October 22, 1941.

Henri Matisse
1869-1954

Henri-Emile-Benoît Matisse was born on December 31, 1869, in Le Cateau-Cambrésis, France. He grew up at Bohain-en-Vermandois and studied law in Paris from 1887 to 1889. By 1891 he had abandoned law and started to paint. In Paris Matisse studied art briefly at the Académie Julien and then at the Ecole des Beaux-Arts with Gustave Moreau. In 1901 Matisse exhibited at the Salon des Indépendants in Paris and met the other future leaders of the Fauve movement, Maurice de Vlaminck and Derain. His first one-man show took place at the Galerie Vollard in 1904. Both Leo and Gertrude Stein as well as Etta and Claribel Cone began to collect Matisse's work at this time. Like many avant-garde artists in Paris, Matisse was receptive to a broad range of influences: he was one of the first painters to take an interest in Primitive art. Matisse abandoned the palette of the Impressionists and established his characteristic style with its flat, brilliant color and fluid line. His subjects were mainly women, interiors and still lifes. In 1913 his work was included in the Armory Show in New York. By 1923 two Russians, Sergei Shchukin and Ivan Morosov, had purchased nearly fifty of his paintings.

From the early 1920s until 1939 Matisse divided his time primarily between the south of France and Paris. During this period he worked on painting, sculpture, lithographs and etchings as well as on murals for The Barnes Foundation in Pennsylvania, designs for tapestries, and set and costume designs for Leonide Massine's ballet, *Rouge et noir* (*Red and Black*). While recuperating from two major operations in 1941 and 1942, Matisse concentrated on a technique he had devised earlier, *papiers découpés* (paper cutouts). *Jazz*, written and illustrated by Matisse, was published in 1947. The plates are stencil reproductions of paper cutouts. In 1948 he began the design and decoration of the Chapelle du Rosaire at Vence, which was completed and consecrated in 1951. Matisse continued to make his large paper cutouts, the last of which was a design for the rose window at Union Church of Pocantico Hills, New York. He died in Nice on November 3, 1954.

Joan Miró
1893-1983

Joan Miró Ferra was born in Barcelona on April 20, 1893. At the age of fourteen he went to business school in Barcelona and also attended La Lonja, the academy of fine arts in the same city. Upon completing three years of art studies he took a position as a clerk. After suffering a nervous breakdown he abandoned business and resumed his art studies, attending Francesc Galí's Escola d'Art in Barcelona from 1912 to 1915. Miró received early encouragement from the dealer José Dalmau, who gave him his first one-man show at his gallery in Barcelona in 1918. In 1917 he met Picabia.

In 1919 Miró made his first trip to Paris, where he met Picasso. From 1920 Miró divided his time between Paris and Montroig. In Paris he associated with the poets Pierre Reverdy, Tristan Tzara and Max Jacob and participated in Dada activities. Dalmau organized Miró's first one-man show in Paris, at the Galerie La Licorne in 1921. His work was included in the Salon d'Automne of 1923. In 1924 Miró joined the Surrealist group. His one-man show at the Galerie Pierre in Paris in 1925 was a major Surrealist event; Miró was included in the first Surrealist exhibition at the Galerie Pierre that same year. He visited the Netherlands in 1928 and began a series of paintings inspired by Dutch Masters. This year he also executed his first *papiers collés* (pasted papers) and collages. In 1929 he started his experiments in lithography, and his first etchings date from 1933. During the early 1930s he made Surrealist sculpture-objects incorporating painted stones and found objects. In 1936 Miró left Spain because of the Civil War; he returned in 1941.

An important Miró retrospective was held at The Museum of Modern Art in New York in 1941. This year Miró began working in ceramics with Josep Llorens i Artigas and started to concentrate on prints; from 1954 to 1958 he worked almost exclusively in these two media. In 1958 Miró was given a Guggenheim International Award for murals for the UNESCO Building in Paris; the following year he resumed painting, initiating a series of mural-sized canvases. During the 1960s he began to work intensively in sculpture. In 1965 he again collaborated with Artigas, on the ceramic tile mural *Alicia* commissioned by Harry F. Guggenheim in memory of his late wife, Alicia Patterson Guggenheim; Miró designed the work for a specific wall of the Solomon R. Guggenheim Museum in New York. A major Miró retrospective took place at the Grand Palais in Paris in 1974. In 1978 the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, exhibited over five hundred works in a major retrospective of his drawings. Miró died on December 25, 1983, in Palma de Mallorca, Spain.

Amedeo Modigliani
1884-1920

Amedeo Modigliani was born on July 12, 1884, in Leghorn, Italy. The serious illnesses he suffered during his childhood persisted throughout his life. At age fourteen he began to study painting. He first experimented with sculpture during the summer of 1902 and the following year attended the Istituto di Belle Arti in Venice. Early in 1906 Modigliani went to Paris where he settled in Montmartre and attended the Académie Colarossi. His early work was influenced by Henri de Toulouse-Lautrec, Théophile Alexandre Steilen, Gauguin and Cézanne. In the autumn of 1907 he met his first patron, Dr. Paul Alexandre, who purchased works from him before World War I. Modigliani exhibited in the Salon d'Automne in 1907 and 1912 and in the Salon des Indépendants in 1908, 1910 and 1911.

In 1909 Modigliani met Brancusi when both artists lived in Montparnasse. From 1909 to 1915 the Italian concentrated on sculpture but he also drew and painted to a certain extent. However, the majority of his paintings date from 1916 to 1919. Modigliani's circle of friends first consisted of Max Jacob, Lipchitz and the Portuguese sculptor Amedeo de Suza Cardoso and later included Chaim Soutine, Maurice Utrillo, Jules Pascin, Foujita, Moïse Kisling and the Sitwells. His dealers were Paul Guillaume (1914 to 1916) and Leopold Zborowski (by 1917). The only one-man show given the artist during his lifetime took place at the Galerie Berthe Weill in December 1917.

In March 1917 Modigliani met Jeanne Hébuterne who became his companion and model. From March or April 1918 until May 31, 1919, they lived in the south of France, in both Nice and Cagnes. Modigliani died in Paris on January 24, 1920.

László Moholy-Nagy
1895-1946

László Moholy-Nagy was born on July 20, 1895, in Bacsbarsod, Hungary. In 1913 he began law studies at the University of Budapest but interrupted them the following year to serve in the Austro-Hungarian army. While recovering from a wound in 1917, he founded the artist's group *MA* (today) with Ludwig Kassak and others in Szeged, Hungary, and started a literary magazine called *Jelenkor* (the present). After receiving his law degree, Moholy-Nagy moved to Vienna in 1919, where he collaborated on the *MA* periodical *Horizont*. He traveled to Berlin in 1920 and began making "photograms" and Dada collages.

During the early 1920s Moholy-Nagy contributed to several important art periodicals and coedited with Kassak *Das Buch neuer Künstler*, a volume of poetry and essays on art. In 1921 he met Lissitzky in Germany and traveled to Paris for the first time. His first one-man exhibition was organized by Herwarth Walden at Der Sturm in Berlin in 1922. During this period Moholy-Nagy was a seminal figure in the development of Constructivism. While teaching at the Bauhaus in Weimar in 1923, he became involved in stage and book design and with Walter Gropius edited and designed the Bauhausbücher series published by the school. In 1926 he began to experiment with unconventional materials such as aluminum and bakelite. Moholy-Nagy moved with the Bauhaus to Dessau in 1925 and taught there until 1928, when he returned to Berlin to concentrate on stage design and film.

In 1930 he participated in the *Internationale Werkbund Ausstellung* in Paris. The artist moved to Amsterdam in 1934, the year of a major retrospective of his work at the Stedelijk Museum there. In 1935 Moholy-Nagy fled from the growing Nazi threat to London; there he worked as a designer for various companies and on films and associated with Gabo, Hepworth and Moore. In 1937 he was appointed director of the New Bauhaus in Chicago, which failed after less than a year because of financial problems. Moholy-Nagy established his own School of Design in Chicago in 1938 and in 1940 gave his first summer classes in rural Illinois. He joined the *American Abstract Artists* group in 1941 and in 1944 became a United States citizen. His book *Vision in Motion* was published in 1947, after his death on November 24, 1946, in Chicago.

Piet Mondrian
1872-1944

Piet Mondrian was born Pieter Cornelis Mondriaan, Jr., on March 7, 1872, in Amersfoort, the Netherlands. He studied at the Rijksakademie van Beeldende Kunsten, Amsterdam, from 1892 to 1897. Until 1908, when he began to take annual trips to Domburg in Zeeland, Mondrian's work was naturalistic—incorporating successive influences of academic landscape and still-life painting, Dutch Impressionism and Symbolism. In 1909 a major exhibition of his work (with that of C.R.H. Spoor and Jan Sluyters) was held at the Stedelijk Museum, Amsterdam, and that same year he joined the Theosophical Society. In 1909-10 he experimented with Pointillism and by 1911 had begun to work in a Cubist mode. After seeing original Cubist works by Braque and Picasso at the first *Moderne Kunstkring* exhibition in 1911 in Amsterdam, Mondrian decided to move to Paris. In Paris from 1912 to 1914 he began to develop an independent abstract style.

Mondrian was visiting the Netherlands when World War I broke out and prevented his return to Paris. During the war years in Holland he further reduced his colors and geometric shapes and formulated his non-objective Neo-Plastic style. In 1917 Mondrian became one of the founders of *De Stijl*. This group, which included van Doesburg and Vantongerloo, extended its principles of abstraction and simplification beyond painting and sculpture to architecture and graphic and industrial design. Mondrian's essays on abstract art were published in the periodical *De Stijl*. In July 1919 he returned to Paris; there he exhibited with *De Stijl* in 1923 but withdrew from the group because of differences of opinion with van Doesburg. In 1930 Mondrian showed with *Cercle et Carré* (*Circle and Square*) and in 1931 joined *Abstraction-Création*.

World War II forced Mondrian to move to London in 1938 and then to settle in New York in October 1940. In New York he joined the *American Abstract Artists* and continued to publish texts on Neo-Plasticism. His late style evolved significantly in response to the city. In 1942 his first one-man show took place at the Valentine Dudensing Gallery, New York. Mondrian died on February 1, 1944, in New York. In 1971 the Solomon R. Guggenheim Museum organized a centennial exhibition of his work.

Henry Moore
1898-1986

Henry Spencer Moore was born on July 30, 1898, in Castleford, Yorkshire, the son of a miner. Despite an early desire to become a sculptor, Moore began his career as a teacher in Castleford. After military service in World War I he attended Leeds School of Art on an ex-serviceman's grant. In 1921 he won a Royal Exhibition Scholarship to study sculpture at the Royal Academy of Art in London. Moore became interested in the Mexican, Egyptian and African sculpture he saw at the British Museum. He was appointed Instructor of Sculpture at the Royal Academy in 1924, a post he held for the next seven years. A Royal Academy traveling scholarship allowed Moore to visit Italy in 1925; there he saw the frescoes of Giotto and Masaccio and the late sculpture of Michelangelo. Moore's first one-man show of sculpture was held at the Warren Gallery, London, in 1928.

In the 1930s Moore was a member of *Unit One*, a group of advanced artists organized by Paul Nash, and was a close friend of Nicholson, Hepworth and the critic Herbert Read. From 1932 to 1939 he taught at the Chelsea School of Art. He was an important force in the English Surrealist movement, although he was not entirely committed to its doctrines; Moore participated in the *International Surrealist Exhibition* at the New Burlington Galleries, London, in 1936. In 1940 Moore was appointed an official war artist and was commissioned by the War Artists Advisory Committee to execute drawings of life in underground bomb shelters. From 1940 to 1943 the artist concentrated almost entirely on drawing. His first retrospective took place at Temple Newsam, Leeds, in 1941. In 1943 he received a commission from the Church of St. Matthew, Northampton, to carve a *Madonna and Child*; this sculpture was the first in an important series of family group sculptures. Moore was given his first major retrospective abroad by The Museum of Modern Art, New York, in 1946. He won the International Prize for Sculpture at the Venice Biennale of 1948.

Moore executed several important public commissions in the 1950s, among them *Reclining Figure*, 1956-58, for the UNESCO Building in Paris. In 1963 the artist was awarded the British Order of Merit. A major retrospective of his work was held at the Forte di Belvedere, Florence, in 1972. A gallery of works Moore donated to the Art Gallery of Ontario in Toronto opened in 1974. The artist's eightieth birthday was celebrated in 1978 with an exhibition of his work at the Serpentine in London organized by the Arts Council of Great Britain; at this time he gave many of his sculptures to the Tate Gallery, London. Moore died on August 31, 1986, in Much Hadham, Hertfordshire.

Antoine Pevsner
1884-1962

Antoine Pevsner was born on January 18, 1884, in Orel, Russia. After leaving the Academy of Fine Arts in St. Petersburg in 1911, he traveled to Paris where he saw the work of Robert Delaunay, Gleizes, Metzinger and Léger. On a second visit to Paris in 1913 he met Modigliani and Archipenko, who encouraged his interest in Cubism. Pevsner spent the war years 1915 to 1917 in Oslo with his brother Gabo. On his return to Russia in 1917 Pevsner began teaching at the Moscow Academy of Fine Arts with Kandinsky and Malevich.

In 1920 he and Gabo published the Realistic Manifesto. Their work was included in the *Erste russische Kunstausstellung* at the Galerie van Diemen in Berlin in 1922, held under the auspices of the Soviet government. The following year Pevsner visited Berlin, where he met Duchamp and Katherine Dreier. He then traveled on to Paris, where he settled permanently; in 1930 he became a French citizen. His work was included in an exhibition at the Little Review Gallery in New York in 1926. He and Gabo designed sets for the ballet *La Chatte*, produced by Sergei Diaghilev in 1927. In Paris the two brothers were leaders of the Constructivist members of *Abstraction-Création*, an alliance of artists who embraced a variety of abstract styles.

During the 1930s Pevsner's work was shown in Amsterdam, Basel, London, New York and Chicago. In 1946 he, Gleizes, Herbin and others formed the group *Réalités Nouvelles*; their first exhibition was held at the Salon des Réalités Nouvelles in Paris in 1947. That same year Pevsner's first one-man show opened at the Galerie René Drouin in Paris. The Museum of Modern Art in New York presented *Gabo-Pevsner* in 1948, and in 1952 Pevsner participated in *Chefs-d'œuvre du XX^e siècle* at the Musée National d'Art Moderne in Paris. The same museum organized a one-man exhibition of his work in 1957. In 1958 he was represented in the French Pavilion at the Venice Biennale. Pevsner died in Paris on April 12, 1962.

Francis Picabia
1879-1953

François Marie Martinez Picabia was born on or about January 22, 1879, in Paris, of a Spanish father and a French mother. He was enrolled at the Ecole des Arts Décoratifs in Paris from 1895 to 1897 and later studied with Albert Charles Wallet, Ferdinand Humbert and Fernand Cormon. He began to paint in an Impressionist manner in the winter of 1902-03 and started to exhibit works in this style at the Salon d'Automne and the Salon des Indépendants of 1903. His first one-man show was held at the Galerie Haussmann, Paris, in 1905. From 1908 elements of Fauvism and Neo-Impressionism as well as Cubism and other forms of abstraction appeared in his painting, and by 1912 he had evolved a personal amalgam of Cubism and Fauvism. Picabia worked in an abstract mode from this period until the early 1920s. Picabia became a friend of Duchamp and Guillaume Apollinaire and associated with the Puteaux group in 1911-12. He participated in the 1913 Armory Show, visiting New York on this occasion and frequenting avant-garde circles. Alfred Stieglitz gave him a one-man exhibition at his gallery "291" this same year. In 1915, which marked the beginning of Picabia's machinist or mechanomorphic period, he and Duchamp, among others, instigated and participated in Dada manifestations in New York. Picabia lived in Barcelona in 1916-17; in 1917 he published his first volume of poetry and the first issues of *391*, his magazine modeled after Stieglitz's periodical *291*. For the next few years Picabia remained involved with the Dadaists in Zürich and Paris, creating scandals at the Salon d'Automne, but finally denounced Dada in 1921 for no longer being "new." He moved to Tremblay-sur-Mauldre, outside Paris, the following year and returned to figurative art. In 1924 he attacked André Breton and the Surrealists in *391*.

Picabia moved again in 1925, this time to Mougins. During the 1930s he became a close friend of Gertrude Stein. By the end of World War II Picabia returned to Paris. He resumed painting in an abstract style and writing poetry, and in March 1949 a retrospective of his work was held at the Galerie René Drouin in Paris. Picabia died in Paris on November 30, 1953.

Pablo Picasso
1881-1973

Pablo Ruiz y Picasso was born on October 25, 1881, in Málaga, Andalusia, Spain. The son of an academic painter, José Ruiz Blanco, he began to draw at an early age. In 1895 the family moved to Barcelona, and Picasso studied there at La Lonja, the academy of fine arts. His visit to Horta de Ebro of 1898-99 and his association with the group at the café Els Quatre Gats about 1899 were crucial to his early artistic development. In 1900 Picasso's first exhibition took place in Barcelona, and that autumn he went to Paris for the first of several stays during the early years of the century. Picasso settled in Paris in April 1904 and soon his circle of friends included Max Jacob, Guillaume Apollinaire, Gertrude and Leo Stein as well as two dealers, Ambroise Vollard and Berthe Weill.

His style developed from the Blue Period (1901 to 1904) to the Rose Period (1905) to the pivotal work *Les Demoiselles d'Avignon*, 1907, and the subsequent evolution of Cubism from 1909 into 1911. Picasso's collaboration on ballet and theatrical productions began in 1916. Soon thereafter his work was characterized by Neo-Classicism and a renewed interest in drawing and figural representation. In the 1920s the artist and his wife Olga (whom he had married in 1918) continued to live in Paris, travel frequently and spend their summers at the beach. From 1925 into the 1930s Picasso was involved to a certain degree with the Surrealists and from the autumn of 1931 he was especially interested in making sculpture. With the large exhibitions at the Galeries Georges Petit in Paris and the Kunsthaus Zürich in 1932 and the publication of the first volume of Zervos's catalogue raisonné the same year, Picasso's fame increased markedly.

By 1936 the Spanish Civil War had a profound effect on Picasso, the expression of which culminated in his painting *Guernica*, 1937. He was also deeply moved by World War II and stayed primarily in Paris during those years. Picasso's association with the Communist party began in 1944. From the late 1940s he lived in the south of France at Vallauris, Cannes and then Vauvenargues. Among the enormous number of Picasso exhibitions that were held during the artist's lifetime, those at The Museum of Modern Art in New York in 1939 and the Musée des Arts Décoratifs in Paris in 1955 have been most significant. In 1961 the artist married Jacqueline Roque and they moved to Mougins. There Picasso continued his prolific work in painting, drawing, prints, ceramics and sculpture until his death on April 8, 1973.

Jackson Pollock
1912-1956

Paul Jackson Pollock was born January 28, 1912, in Cody, Wyoming. He grew up in Arizona and California and in 1928 began to study painting at the Manual Arts High School in Los Angeles. In the autumn of 1930 Pollock came to New York and studied under Benton at the Art Students League. Benton encouraged him throughout the succeeding decade. By the early 1930s Pollock knew and admired the murals of José Clemente Orozco and Diego Rivera. Although he traveled widely throughout the United States during the 1930s, much of Pollock's time was spent in New York, where he settled permanently in 1935 and worked on the WPA Federal Art Project from 1935 to 1942. In 1936 he worked in David Alfaro Siqueiros's experimental workshop in New York. Pollock's first one-man show was held at Peggy Guggenheim's Art of This Century gallery in New York in 1943. Peggy Guggenheim gave him a contract that lasted through 1947, permitting him to devote all his time to painting. Prior to 1947 Pollock's work reflected the influence of Picasso and Surrealism. During the early 1940s he contributed paintings to several exhibitions of Surrealist and Abstract art, including *Natural, Insane, Surrealist Art* at Art of This Century in 1943, and *Abstract and Surrealist Art in America*, organized by Sidney Janis at the Mortimer Brandt Gallery in New York in 1944.

From the autumn of 1945, when Lee Krasner and Pollock were married, they lived in The Springs, East Hampton. In 1952 Pollock's first one-man show in Paris opened at the Studio Paul Facchetti and his first retrospective was organized by Clement Greenberg at Bennington College in Vermont. He was included in many group exhibitions, including the annuals at the Whitney Museum of American Art, New York, from 1946 and the Venice Biennale in 1950. Although his work was widely known and exhibited internationally, the artist never traveled outside the United States. He was killed in an automobile accident August 11, 1956, in The Springs.

Liubov Popova
1889-1924

Liubov Sergeevna Popova was born near Moscow on April 24, 1889. After graduating from high school in Yalta, she studied in Moscow at the Arsenieva Gymnasium in 1907-08 and at the same time attended the studios of Stanislav Zhukovsky and Konstantin Yuon. In the course of her travels in 1909-10 she saw Mikhail Vrubel's work in Kiev, ancient Russian churches in Pskov and Novgorod, and early Renaissance art in Italy. In 1912 Popova worked at The Tower, a Moscow studio, with Tatlin and other artists. That winter she visited Paris, where she worked in the studios of the Cubist painters Le Fauconnier and Metzinger. In 1913 Popova returned to Russia but the following year she journeyed again to France and to Italy, where she gained familiarity with Futurism.

In her work of 1912 to 1915 Popova was concerned with Cubist form and the representation of movement; after 1915 her nonrepresentational style revealed the influence of icon painting. She participated in many exhibitions of advanced art in Russia during this period: the *Jack of Diamonds* shows of 1914 and 1916 in Moscow; *Tramway V: First Futurist Exhibition of Paintings* and *0.10 Last Futurist Exhibition of Pictures*, both in 1915 in Petrograd; *The Store* in 1916; *Fifth State Exhibition: From Impressionism to Non-Objective Art* in 1918-19; and *Tenth State Exhibition: Non-Objective Creation and Suprematism* in 1919, all in Moscow. In 1916 Popova joined the *Supremus* group, which was organized by Malevich. She taught at Svomas (Free State Art Studios) and Vkhutemas (Higher State Art-Technical Institute) from 1918 onward and was a member of Inkhuk (Institute of Artistic Culture) from 1920 to 1923.

The artist participated in the *5 × 5 = 25* exhibition in Moscow in 1921 and in the *Erste russische Kunstausstellung*, held under the auspices of the Russian government in Berlin in 1922. In 1921 Popova turned away from studio painting to execute utilitarian Productivist art: she designed textiles, dresses, books, porcelain, costumes and theater sets (the latter for Vsevolod Meierkhold's productions of Fernand Crommelynk's *The Magnanimous Cuckold, 1922*, and Sergei Tretiakov's *Earth in Turmoil*, 1923). Popova died in Moscow on May 25, 1924, at the age of thirty-five.

Pierre-Auguste Renoir
1841-1919

Pierre-Auguste Renoir was born on February 25, 1841, in Limoges, and grew up in Paris. He worked as a commercial artist for several years and copied at the Louvre before entering the Ecole des Beaux-Arts in 1862 to study for one year with Emile Signol and Charles Gleyre. At Gleyre's private studio he met Monet, Frédéric Bazille and Alfred Sisley, who joined him in plein-air painting. In 1864 Renoir's first submission to the official Salon was accepted, and he began executing portrait commissions. The following year he visited the village of Marlotte near the forest of Fontainebleau for the first of many summers, and met Gustave Courbet. His work was accepted intermittently at the Salon until the early 1870s. In 1869 Renoir met Edmond Duranty, Paul Alexis, Emile Zola, Cézanne and the photographer Nadar (Félix Tournachon), and often painted with Monet. In 1871, after army service during the Franco-Prussian War, he returned to Paris. In 1872 Renoir met the dealer Paul Durand-Ruel and visited Gustave Caillebotte with Monet. He participated in the Salon des Refusés in 1873 and in the first exhibition of the group later known as the Impressionists in 1874. He took part in the second, third and seventh Impressionist shows of 1876, 1877 and 1882, but declined to show in the other four. Financial difficulties forced Renoir and other Impressionists to organize an auction of their work at the Hôtel Drouot in 1875.

During the late 1870s Renoir associated with Paul Guillaumin, Jules Champfleury, Cézanne and the paint dealer Père Tanguy. From 1878 to 1883 he showed annually at the Salon. He visited Algeria and Italy in 1881-82. In 1883 Durand-Ruel gave him a one-man show, and the artist traveled to the islands of Jersey and Guernsey and to L'Estaque to see Cézanne. Renoir exhibited with the group *Les XX* in Brussels in 1885, 1886 and 1889. He began a lifelong association with Stéphane Mallarmé in 1887. That same year he showed his *Bathers* at the Exposition Internationale in Paris. In 1890 he participated in the Salon for the last time, and was awarded the medal of the Légion d'Honneur. Despite failing health Renoir continued to work until his death at Cagnes on December 3, 1919.

Gino Severini
1883-1966

Gino Severini was born on April 7, 1883, in Cortona, Italy. He studied at the Scuola Tecnica in Cortona before moving to Rome in 1899. There he attended art classes at the Villa Medici and by 1901 met Boccioni, who had also recently arrived in Rome and later would be one of the theoreticians of Futurism. Together Severini and Boccioni visited the studio of Balla where they were introduced to painting with "divided" rather than mixed color. After settling in Paris in November 1906, Severini studied Impressionist painting and met the Neo-Impressionist Signac.

Severini soon came to know most of the Parisian avant-garde including Modigliani, Gris, Braque and Picasso, Lugné-Poë and his theatrical circle, the poets Max Jacob, Guillaume Apollinaire and Paul Fort and author Jules Romains. After joining the Futurist movement at the invitation of Filippo Tommaso Marinetti and Boccioni, Severini signed the *Manifesto Tecnico della Pittura Futurista* of April 1910 along with Balla, Boccioni, Carrà and Russolo. However, Severini was less attracted to the subject of the machine than his fellow Futurists and frequently chose the form of the dancer to express Futurist theories of dynamism in art.

Severini helped organize the first Futurist exhibition at Bernheim-Jeune, Paris, in February 1912, and participated in subsequent Futurist shows in Europe and the United States. In 1913 he had one-man exhibitions at the Marlborough Gallery, London, and Der Sturm, Berlin. During the Futurist period Severini acted as an important link between artists in France and Italy. After his last truly Futurist work—a series of paintings on war themes—Severini painted in a Synthetic Cubist mode and by 1920 he was applying theories of Classical balance based on the Golden Section to figurative subjects from the traditional Commedia dell'Arte. He divided his time between Paris and Rome after 1920. He explored fresco and mosaic techniques and executed murals in various mediums in Switzerland, France and Italy during the 1920s. In the 1950s he returned to the subjects of his Futurist years: dancers, light and movement. Throughout his career Severini published important theoretical essays and books on art. Severini died in Paris on February 26, 1966.

Yves Tanguy
1900-1955

Raymond Georges Yves Tanguy was born on January 5, 1900, in Paris. While attending lycée during the 1910s, he met Pierre Matisse, his future dealer and lifelong friend. In 1918 he joined the Merchant Marine and traveled to Africa, South America and England. During military service at Lunéville in 1920, Tanguy became a friend of the poet Jacques Prévert. He returned to Paris in 1922 after volunteer service in Tunis and began sketching café scenes that were praised by de Vlaminck. After Tanguy saw de Chirico's work in 1923, he decided to become a painter. In 1924 he, Prévert and Marcel Duhamel moved into a house that was to become a gathering place for the Surrealists. Tanguy became interested in Surrealism in 1924 when he saw the periodical *La Révolution Surréaliste*. André Breton welcomed him into the Surrealist group the following year.

Despite his lack of formal training, Tanguy's art developed quickly and his mature style emerged by 1927. His first one-man show was held in 1927 at the Galerie Surréaliste in Paris. In 1928 he participated with Arp, Ernst, Masson, Miró, Picasso and others in the Surrealist exhibition at the Galerie Au Sacre du Printemps, Paris. Tanguy incorporated into his work the images of geological formations he had observed during a trip to Africa in 1930. He exhibited extensively during the 1930s in one-man and Surrealist group shows in New York, Brussels, Paris and London.

In 1939 Tanguy met the painter Kay Sage in Paris and later that year traveled with her to the American Southwest. They married in 1940 and settled in Woodbury, Connecticut. In 1942 Tanguy participated in the *Artists in Exile* show at the Pierre Matisse Gallery in New York, where he exhibited frequently until 1950. In 1947 his work was included in the exhibition *Le Surréalisme en 1947*, organized by Breton and Duchamp at the Galerie Maeght in Paris. He became a United States citizen in 1948. In 1953 he visited Rome, Milan and Paris on the occasion of his one-man shows in those cities. The following year he shared an exhibition with Kay Sage at the Wadsworth Atheneum in Hartford and appeared in Richter's film *8 × 8*. A retrospective of Tanguy's work was held at The Museum of Modern Art in New York eight months after his death on January 15, 1955, in Woodbury.

Georges Vantongerloo
1886-1965

Georges Vantongerloo was born on November 24, 1886, in Antwerp. He studied around 1900 at the Académie des Beaux-Arts of Antwerp and of Brussels. He spent the years 1914 to 1918 in The Netherlands, where his work attracted the attention of the Queen. While working on architectural designs there, he met Mondrian, van der Leck and van Doesburg and collaborated with them on the magazine *De Stijl*, which was founded in 1917. Soon after his return to Brussels in 1918 he moved to Menton, France. In France he developed a close friendship with the artist and architect Max Bill, who was to organize many Vantongerloo exhibitions. In 1924 Vantongerloo published his pamphlet "L'Art et son avenir" in Antwerp.

In 1928 the artist-architect-theorist moved from Menton to Paris; there, in 1931, he became vice-president of the artists' association *Abstraction-Création*, a position he held until 1937. His models of bridges and a proposed airport were exhibited at the Musée des Arts Décoratifs in Paris in 1930. In 1936 he participated in the exhibition *Cubism and Abstract Art* at The Museum of Modern Art in New York. His first one-man show was held at the Galerie de Berri in Paris in 1943. He shared an exhibition with Bill and Pevsner in 1949 at the Kunsthaus Zürich. His seventy-fifth birthday was observed with a solo exhibition at the Galerie Suzanne Bollag in Zürich in 1961. The following year Bill organized a large Vantongerloo retrospective for the Marlborough New London Gallery in London. Shortly after Vantongerloo's death on October 5, 1965, in Paris, the Museo Nacional de Bellas Artes in Buenos Aires held a memorial exhibition of his work.

1861 Solomon R. Guggenheim is born.

1893 Harry F. Guggenheim, Solomon's nephew, is born.

1895 Solomon R. Guggenheim marries Irene Rothschild.

1898 Peggy Guggenheim, Solomon's niece, is born.

1920 Eleanor Guggenheim, Solomon's daughter, marries Lord Castle-Stewart.

1921 Peggy Guggenheim leaves the United States for Europe, where she will meet avant-garde painters and poets.

1925 Barbara Guggenheim, Solomon's daughter, marries John Robert Lawson-Johnston.

1927 Peter O. Lawson-Johnston, Solomon's grandson, is born.
The young German artist Baroness Hilla Rebay von Ehrenwiesen arrives in the United States. Commissioned by Irene Guggenheim to paint her husband's portrait, Rebay and Solomon become friends. At Rebay's suggestion, Solomon begins to acquire modern paintings for his collection.

1929 Hilla Rebay introduces Solomon Guggenheim to Vasily Kandinsky in his Dessau studio. Solomon purchases several paintings and works on paper, including *Composition 8*, 1923. This selection of Kandinskys forms the nucleus of Solomon's collection of non-objective paintings, which will grow continuously during the ensuing years.

1930s Solomon R. Guggenheim's collection is installed in his private apartment at the Plaza Hotel. Small exhibitions of newly acquired works are held intermittently for the public.

1936 Hilla Rebay organizes the first of three landmark loan exhibitions entitled *Solomon R. Guggenheim Collection of Non-Objective Paintings*, featuring contemporary European artists such as Marc Chagall, Robert Delaunay, Lyonel Feininger, Albert Gleizes, Kandinsky, Fernand Léger and László Moholy-Nagy. Venues are the Gibbes Memorial Art Gallery, Charleston, South Carolina (March 1 - April 12) and the Philadelphia Art Alliance (February 8-28, 1937).

1937 The rapid expansion of the collection leads to the formation of The Solomon R. Guggenheim Foundation. Incorporated in the State of New York, the Foundation is endowed to operate a museum. Solomon R. Guggenheim is elected first President of the Foundation and Hilla Rebay is appointed its Trustee and Curator.

1938 The second loan exhibition of the collection, *Art of Tomorrow: Solomon R. Guggenheim Collection of Non-Objective Paintings*, is shown at the Gibbes Memorial Art Gallery, Charleston, South Carolina (March 12-April 17).
Peggy Guggenheim opens Guggenheim Jeune, a commercial art gallery in London representing such artists as Jean Cocteau, Kandinsky and Yves Tanguy.

1939 The third loan exhibition of the *Solomon R. Guggenheim Collection of Non-Objective Paintings* is presented at The Baltimore Museum of Art (January 6-29).
Peggy Guggenheim conceives of the idea of founding a museum of modern art in London with Herbert Read as its director. She begins to acquire avant-garde paintings and sculpture in Paris for the museum, which eventually form the basis of her own private collection.
The Museum of Non-Objective Painting opens in rented quarters at 24 East 54th Street after a long search for a space in which to house and exhibit Solomon's collection. Rebay is named the first Director of the Museum.

1941 Peggy Guggenheim returns to the United States.

1942 Peggy Guggenheim and the Surrealist painter Max Ernst get married. Peggy opens Art of This Century, a commercial art gallery on 57th Street in New York designed by Frederick Kiesler. Important exhibitions include works by Giorgio de Chirico, Mark Rothko, Robert Motherwell and Jackson Pollock.

1943 Peggy Guggenheim and Max Ernst divorce.
Solomon Guggenheim commissions Frank Lloyd Wright to design a permanent structure to house the Museum. Various sites for the new Museum are considered by Wright in consultation with New York's Park Commissioner Robert Moses.

1944 Even before the site is selected, Wright's designs for a spiral-shaped building begin to emerge. Prefigured in his 1924 Gordon Strong Planetarium in Maryland, the spiral motif represents the architect's interpretation of ancient Mesopotamian ziggurats. The choice of this formal prototype perhaps reflects Hilla Rebay's desire to build a "temple of non-objective painting." Initial schematic drawings are made. These would be the first of some 700 sketches, not including the six separate sets of working drawings, prepared for the building over the next fifteen years.
The Foundation acquires a tract of land between East 88th and 89th streets (minus the corner lots) facing Fifth Avenue for the new building.
Kandinsky dies.

1945 The Museum of Non-Objective Painting organizes a major retrospective of Kandinsky's oeuvre (April 15-April 29).
The first complete set of plans for the new building is finished. A plexiglass model showing the essential structure of the Museum is created. The exhibition building is conceived as one curvilinear poured-concrete ramp spiraling upward almost one hundred feet to a glass skylight. Set into a low rectangular base, the grand cantilevered spiral, located at the south end of the block, is attached to a smaller circular service structure on the north, known as the Monitor Building. This building is originally designed as a residence for Hilla Rebay. The model is presented to the press in New York.
Peggy Guggenheim closes Art of This Century and returns permanently to Europe.

1947 The model of the new Museum is destroyed during transport to Wright's studio, Taliesin East in Wisconsin. The architect builds a second model altered to include an extension called "The Annex" on the 88th Street side. Troubled that funds needed for construction were allocated for refurbishing the existing townhouse at 1071 Fifth Avenue, the Museum's future site, for exhibition purposes, Wright intends the Annex to be built first and serve as temporary gallery space and curatorial housing until the entire complex is completed.
The Museum of Non-Objective Painting moves from 54th Street to the renovated townhouse at 1071 Fifth Avenue.
Since Wright does not have a New York architectural license at this time, he asks Arthur Holden of Holden, McLaughlin Associates to assist with obtaining a building permit from the New York Building Department.

1948 The Foundation purchases the corner lot at Fifth Avenue and 89th Street, causing Wright to reorient the Museum's spiral to the north end of the complex so that the larger mass would occupy the newly acquired area. Revised plans also indicate the elimination of one revolution of the spiral.
The Museum purchases the entire estate of Karl Nierendorf, a New York art dealer who specialized in German painting. This acquisition enriches the collection by significant numbers of Kandinskys, Klees and Feiningers.
Peggy Guggenheim's collection of Cubist, Surrealist and European and American abstract painting and sculpture is exhibited at the Venice Biennale.

1949 Solomon R. Guggenheim dies.
Peggy Guggenheim purchases the Palazzo Venier dei Leoni in Venice, installs her collection there and opens it to the public. She establishes the Peggy Guggenheim Foundation to operate and endow the museum.

1950 Lord Castle-Stewart is appointed second President of The Solomon R. Guggenheim Foundation.

1951 When Castle-Stewart resigns, Harry F. Guggenheim is elected third President of the Foundation. He and his wife Alicia Patterson Guggenheim become staunch supporters of Solomon's vision for the Wright-designed building.
The Foundation acquires the corner lot on 88th Street and Fifth Avenue, a move much advocated by Wright, as it will allow increased interior space and the addition of landscaping. The large spiral is once again shifted from a northern to a southern orientation. Revised plans include a twelve-story Annex designed to accommodate a building housing artists' studios and apartments that would act visually as a backdrop to the primary structure.

1952 Hilla Rebay resigns as Director of the Museum and becomes Director Emeritus. She is replaced by James Johnson Sweeney, former Director of the Department of Painting and Sculpture at The Museum of Modern Art. Sweeney institutes an aggressive acquisition program in an attempt to fill serious gaps in the collection such as the complete absence of sculpture.
Building plans are submitted through Arthur Holden to New York's Building Commissioner. Areas specified within the new structure would

accommodate: a curatorial division; departments for preparation and maintenance; a special department to encourage experimentation in film, light and sound; a small café on the rotunda floor with a street entrance; and an underground theater/lecture room surrounded by lounges for audience and performers.
The name of the Museum of Non-Objective Painting is changed to the Solomon R. Guggenheim Museum to distinguish it as a memorial to its founder and to signify a shift in acquisition and exhibition policies from those determined by an exclusive aesthetic preference to those reflecting a broader view of modern and contemporary art.
Carl Zigrosser is appointed a Trustee of the Foundation. He is the first museum professional to serve on the board.
Lord Castle-Stewart dies.

1953 Wright redesigns the entire complex, streamlining the structure just as the plans are to be reviewed for the building permit. Revisions include the elimination of a terrace garden and walkway at the base of the dome, a simplification of the Monitor Building, the addition of a photography department and a general widening of the ramps.
The traveling retrospective of Frank Lloyd Wright's achievements, *Sixty Years of Living Architecture: The Work of Frank Lloyd Wright*, is held on the site of the new Museum in a specially erected pavilion in front of the townhouse (October 22-December 13). The model for the Guggenheim is presented as part of this exhibition.
The Museum receives a bequest from the Estate of Katherine S. Dreier, which includes, among other works, masterpieces by Alexander Archipenko, Constantin Brancusi, Raymond Duchamp-Villon, Juan Gris, Piet Mondrian and Kurt Schwitters.
James Johnson Sweeney organizes an exhibition of emerging talents, *Younger European Painters: A Selection* (December 3, 1953-May 2, 1954; traveled in the United States until 1956), continuing a tradition of showing young artists established by Hilla Rebay, who mounted numerous presentations of the work of young American non-objective painters. This exhibition is followed the next year by Sweeney's *Younger American Painters: A Selection* (May 12-September 26, 1954; traveled in the United States until 1956).

1954 Wright moves to New York to oversee plans for construction; Arthur Holden's services are terminated. Designs for the building are altered further to comply with New York City's Building Code. One highly visible concession, made to meet Fire Department regulations, involves replacing the continuous glass dome decorated with bronze circles with the current twelve-sided web-patterned dome.

1956 The ground is broken for excavation and the Museum is relocated to temporary quarters in a townhouse at 7 East 72nd Street. William Short of Holden, McLaughlin Associates is appointed official clerk of the works for the project.
The first *Guggenheim International Award* exhibition is held at the Museum as a forum for contemporary trends in the arts.

1958 With the excavation complete, construction of the building begins at 1071 Fifth Avenue. James Johnson Sweeney demands several interior changes to accommodate the needs of the growing institution, including increased office and library space, an artificial lighting system as opposed to Wright's design for natural illumination, and the elimination of sloping walls. These requirements initiate a long and bitter dialogue between the Director and the architect.

1959 Frank Lloyd Wright dies.
The Museum opens to an enthusiastic public on October 21. The first exhibition in the Wright building, *Inaugural Selection*, includes, among other works from the collection, Pierre Bonnard's *Dining Room on the Garden*, 1934-35, Stuart Davis's *Cliché*, 1955, Jean Dubuffet's *Door with Couch Grass*, 1957, Gris's *Houses in Paris*, 1911, Willem de Kooning's *Composition*, 1955, Kazimir Malevich's *Morning in the Village After Snowstorm*, 1911, Joan Miró's *Landscape (The Hare)*, 1927, Antoine Pevsner's *Twinned Column*, 1947, Pollock's *Ocean Greyness*, 1953, and Henri Rousseau's *Artillerymen*, ca. 1895. To accompany this eclectic selection, there are two ramps entirely devoted to the work of Kandinsky.

1960 The Foundation accepts James Johnson Sweeney's resignation. Daniel Catton Rich is appointed a Trustee of the Foundation. The art historian H. Harvard Arnason is elected the Foundation's Vice-President for Art Administration as well as a Trustee.

1961 Thomas M. Messer is selected to be the third Director of the Guggenheim Museum.

1963 The Museum receives a portion of Justin K. Thannhauser's renowned personal collection of Impressionist and Post-Impressionist art as a permanent loan. Plans are considered for renovations on the second floor of the Monitor Building to provide gallery space in which to exhibit this loan. To house the administrative and storage facilities displaced by creating this extra exhibition space, the Museum decides to construct an Annex behind the existing Frank Lloyd Wright structure. The addition is designed by William Wesley Peters, Wright's son-in-law and resident at Wright's Foundation, Taliesin.

1964 Peter O. Lawson-Johnston becomes a Trustee of The Solomon R. Guggenheim Foundation.

1965 The Justin K. Thannhauser Wing is officially inaugurated at the Museum. Its original interior decoration includes red brocade-covered walls. An archway opening between the main rotunda and the Thannhauser Wing is created.

1966 Peter O. Lawson-Johnston is appointed Vice-President for Business Administration of the Foundation.
Construction of the Annex begins.

1967 Hilla Rebay dies.

1968 The Annex is completed. Although designed as a six-story structure, only four floors are constructed due to financial limitations. But because the administration recognizes that future expansion is inevitable, the foundation of the Annex is built with the capacity to support a ten-story building.

1969 Carl Zigrosser dies. H. H. Arnason retires. Harry F. Guggenheim relinquishes his position as President of the Foundation to become Chairman of the Board. In his place, Peter O. Lawson-Johnston is appointed fourth President of the Foundation.
Peggy Guggenheim's private collection is exhibited at the Solomon R. Guggenheim Museum.
The first of the *Theodoron Awards* exhibitions, focusing exclusively on the work of developing artists, is held (May 24-June 29). Subsequent shows take place in 1971 and 1977. Funds are provided by the Theodoron Foundation for the acquisition of one work by every artist featured in each presentation. Artists represented in the exhibitions include Mary Miss, Bruce Nauman, Gerhard Richter, Richard Serra, Michael Singer and Gilberto Zorio.

1970 Peggy Guggenheim transfers ownership of her collection to The Solomon R. Guggenheim Foundation with the understanding that the works of art will remain in Venice. Even though Peggy Guggenheim has been approached by several institutions seeking custody of the collection, she selects her uncle's Museum, knowing that her wish to retain the Palazzo as a museum will be respected and that the works of art will be carefully conserved.

1971 Harry F. Guggenheim dies.
Works of art remaining in the Estate of Hilla Rebay are divided between The Solomon R. Guggenheim Foundation and The Hilla von Rebay Foundation, thus enriching the Museum collection by numerous examples of non-objective art.

1972 On the occasion of Justin K. Thannhauser's eightieth birthday, the wing containing his bequest to the Museum is renovated and reinstalled. The central light well is exposed according to Frank Lloyd Wright's original designs, the brocade wall-covering is removed in favor of ivory-painted walls, the lighting system is improved and partitions are added.

1974 The Wright building undergoes further structural alterations with the addition of a restaurant and bookstore on the ground floor. To accommodate these additions, the driveway between the rotunda and the Monitor Building is enclosed and the sculpture garden along 89th Street is transformed into an outdoor café.

1976 Daniel Catton Rich dies.
Justin K. Thannhauser dies.
The Peggy Guggenheim Collection, as installed in the Palazzo Venier dei Leoni, is made an Italian National Monument. The Peggy Guggenheim Foundation is terminated and the Collection and the Palazzo are legally transferred to The Solomon R. Guggenheim Foundation.

1977 The Solomon R. Guggenheim Foundation observes its fortieth anniversary with Nina Kandinsky, widow of Vasily Kandinsky, as guest of honor at the celebration.

1978 The Aye Simon Reading Room, designed by Richard Meier, is created in a meeting-room space off the second ramp in the rotunda. At this time the keyhole-shaped entrance to the reading room is created.
Art historian Seymour Slive is made a Trustee of the Foundation.
The Museum initiates the Exxon series of exhibitions devoted to the work of emerging artists (May 5-June 11). Funds are provided by Exxon Corporation for the purchase of one work by each artist represented in each show for the Museum's collection of contemporary art. The series will last until 1987 with eight annual presentations (with the exception of 1979) alternating between the United States and other countries. Artists represented in the exhibitions include Siah Armajani, Scott Burton, Enzo Cucchi, Barbara Kruger and Ange Leccia.

1979 Peggy Guggenheim dies.
Thomas M. Messer is appointed Director of the Peggy Guggenheim Collection in addition to his directorial position in New York.

1980 In an attempt to relieve the constraints imposed on the exhibition of the permanent collection by the spatial limitations of the Wright building, a small gallery — called Pioneers of Twentieth-Century Art — is established in an area on the fourth floor of the Monitor Building formerly occupied by the Director's office.
Having been closed the year of Peggy's death, the Peggy Guggenheim Collection reopens in Venice after extensive conservation of the works and their reinstallation.
In recognition of Messer's dual directorship, he is named the first Director of The Solomon R. Guggenheim Foundation and also appointed a Trustee of the Foundation.

1982 In response to the Museum's physical limitations, which make it increasingly difficult to adequately house the growing professional staff, to display a substantial portion of the collection at any one time and to exhibit large-scale contemporary art, the Foundation decides to proceed with an expansion program. Gwathmey Siegel & Associates Architects is contracted to furnish a design that will provide new galleries and reduce insufficiencies in operating space without disrupting the Frank Lloyd Wright structure.
An exhibition of selected works from the Peggy Guggenheim Collection and the Solomon R. Guggenheim Museum is held at the Campidoglio in Rome.

1985 Public announcement of The Solomon R. Guggenheim Foundation's intention to construct a glass-walled cantilevered tower on the foundations of the existing Annex appears in *The New York Times*.

1987 Gwathemy Siegel modifies its first plan proposing a lower tower with a reduced mass and subdued finish. This new design is based on a similar background building proposed by Wright in 1951. New York City's Board of Standards and Appeals approves the Museum's revised application for the proposed addition.
The Solomon R. Guggenheim Foundation celebrates its fiftieth anniversary with a suite of special exhibitions: *Fifty Years of Collecting: An Anniversary Selection* comprising *Painting by Modern Masters, Sculpture of the Modern Era* and *Painting Since World War II* (November 13, 1987-March 13, 1988).

1988 Thomas M. Messer retires and is named Director Emeritus. Thomas Krens, formerly Director of the Williams College Museum of Art, succeeds him as Director of The Solomon R. Guggenheim Foundation and the two museums it administers.
Krens supervises the expansion program and initiates planning for a comprehensive restoration of the Wright building.

1989 The existing four-story Annex is demolished, save for the foundation and the second and fourth floors, to prepare for construction of the new addition, which begins late in the year. Letters spelling out The Thannhauser Collection are placed on the Fifth Avenue facade of the Monitor Building.
New York City's Landmarks Commission schedules a hearing to consider landmark status for the Wright building. The Foundation endorses this effort.

1990 On May 1 the Museum is closed to the public so that major restoration of the existing structure can begin.

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